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92 D-HQ - 1020653

## Death Row Records Under Investigation

By Jeff Leeds and Jim Newton  
*Los Angeles Times*

LOS ANGELES, Sept. 25—The FBI is investigating Death Row Records, the leading independent rap music label, where rapper Tupac Shakur recorded his last songs, for links to street gangs and drug trafficking, law enforcement sources said today.

Federal authorities began a probe of the four-year-old company and some of its officers months before Shakur was fatally wounded in a shooting earlier this month in Las Vegas, according to sources familiar with the investigation. Shakur was a passenger in a car driven by Death Row co-founder and CEO Marion "Suge" Knight when he was shot.

The investigation of Death Row Records extends beyond individual members of the recording company to the activities of the company itself, sources said. One source close to the probe said federal officials are trying to determine whether the company was involved in money laundering and racketeering as well as drug trafficking. FBI officials declined to confirm or deny the existence of a criminal investigation.

Asked if the company would cooperate with the inquiry, Death Row spokesman George Pryce said, "Absolutely no comment," and hung up on a reporter.

Shakur joined the Death Row label last year after Knight put up \$1.4 mil-

lion to bail him out of New York's Rikers Island prison, where he was in custody while appealing a conviction for sexual abuse.

While the FBI probe appears to be the first major criminal investigation of the Los Angeles-based company, Death Row's executives and marquee artists have faced other legal troubles.

Meanwhile, Las Vegas homicide investigators say they are still searching for leads in connection with the shooting of Shakur, who died Sept. 13. The singer-actor was riding in the passenger seat of Knight's black BMW when a white late-model Cadillac pulled up beside them at a traffic light.

One police source said evidence from the scene suggested two men opened fire on Shakur with large-caliber handguns.

Police say their inquiry has been hampered by less-than-candid witnesses and conflicting accounts.

Investigators have also reviewed a videotape from a security camera at the MGM Grand Hotel and Casino, where—hours before the shooting—Shakur and several friends pummeled a young man after a heavyweight fight featuring Shakur's friend, Mike Tyson.

While there was speculation that the man who fought with Shakur was a suspect in the shooting, police say he was detained after the encounter and could not have tailed the Death Row entourage.

92D-HQ - 1020653 - G 73 - 8

FEDERAL BUREAU OF INVESTIGATION  
FOI/PA  
DELETED PAGE INFORMATION SHEET  
FOI/PA# 1385322-0

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X For this Page X  
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# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073)

Date 9/14/95

From : SA

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

In order to effectively and efficiently manage the captioned case the following sub-files have been opened.

- Main File - Administrative (Memos, Teletypes, Airtels, etc.)
- Sub B - Blood Gangs
- Sub B14 - Denver Lane Bloods
- Sub B15 - Black Gangster Disciple Nation (REI)
- Sub C - Crip Gangs
- Sub C1 - Rollin Sixties Neighborhood Crips (REI)
- Sub C9 - Jewelry store robberies (REI)  
control file
- Sub C9-SI - Subject information (CCH, DMV, etc.)
- Sub C9-PR - Police reports
- Sub D - Financial Matters
- Sub G - Gang Intelligence Survey
- Sub H - Mexican Mafia (EME)
- Sub I - Death Row Records (REI)
- Sub I-BC - Subject Information (CCH, DMV, etc.)

32 - Los Angeles

1 - 92D-LA-162073 Main

③1 - 92D-LA-162073 Sub-Files (ALL)

AGV/agv

(32)

FLOATING SERIAL

# Memorandum



To : SAC, LOS ANGELES (166E-LA-185265)

Date 6/6/95

From : SA [REDACTED]

b6  
b7C

Subject:

[REDACTED]  
DEATH ROW RECORDS, 10900 WILSHIRE BLVD., SUITE 1240  
LOS ANGELES, CA. 90024  
MOB. PIRU/LEUDERS PARK (BLOODS);  
ITAR-RICO;  
OO: LOS ANGELES

Re Los Angeles teletype to the bureau on 6/6/95.

In referenced communication, Los Angeles advised the Bureau of the initiation of captioned investigation.

This matter was previously carried as a 92 classification entitled, [REDACTED] LOCKDOWN DEATH ROW RECORDS; [REDACTED] PRODUCTIONS; SOLAR RECORDS; ITAR-VCMO; EXTORTION; DRUGS; MAIL FRAUD; WIRE FRAUD; OO: LOS ANGELES, file number 92D-LA-162073 Sub I. The 92 classification denotes a Racketeering Enterprise Investigation (REI).

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Pursuant to the initiation of captioned substantive investigation it is recommended that all reports filed under REI file number of 92D-LA-162073 Sub I, be consolidated into captioned file under the respective sub files.

The case agent in captioned matter is SA [REDACTED]

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4-Los Angeles

2-166E-LA-185265 Main

① 92D-LA-162073 Sub I

1-SA [REDACTED]

DF/df

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b7C

92D-LA-162073 Sub I

SEARCHED	INDEXED
SERIALIZED	FILED
JUN 14 1995	
FBI - LOS ANGELES	

KBT

# Memorandum



To : SAC, LOS ANGELES (92-NEW)

Date 8/9/94

From : SA [REDACTED]

b6  
b7C

Subject:

[REDACTED]  
DEATHROW RECORDS;

[REDACTED]  
LOCKDOWN PRODUCTIONS;  
SOLAR RECORDS;  
ITAR-VCMO; EXTORTION; DRUGS; MAIL FRAUD;  
WIRE FRAUD;  
OO: LOS ANGELES

PURPOSE: The SAC is requested to authorize the initiation of a new Racketeering Enterprise Investigation (REI) targeting captioned subjects.

The objectives of the REI will be as follows;

(1) Identify the scope and dimension of captioned subjects criminal activities in the United States.

(2) Discern the composition, scope, magnitude, and internal/external dynamics of subjects operations throughout the United States.

(3) Provide organizational intelligence to the substantive sections, warranting the predications of a coordinated multi-division investigation targeting this criminal enterprise.

DETAILS: In July 1994, a multi-agency task force meeting was held at the U.S. Attorney's Office hosted by AUSA

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4-Los Angeles

②-92 NEW

1-SSA [REDACTED]

1-ASAC [REDACTED]

1-SA [REDACTED]

(5)  
DF/df

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AUSA [redacted] stated that she was aware that DEATHROW RECORDS [redacted] were the subjects of previous FBI investigations involving Title III wiretaps in Las Vegas, Nevada, and Los Angeles, CA., in 1993-94. AUSA [redacted]

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Writer advised [redacted] and others, that FBI cooperating witnesses have advised that DEATHROW RECORDS was allegedly [redacted]

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b7C

[redacted] The initial investment capital allegedly represented the profits and proceeds of drug trafficking activities.

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b3  
b6  
b7C

[REDACTED]  
[REDACTED]  
Physical surveillance was conducted on [REDACTED] several times while he was in the Los Angeles area and on one of these occasions [REDACTED] was observed in the vicinity of the STAKEHOUSE RESTAURANT.

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b7C

[REDACTED]  
[REDACTED]  
Since that time several sources have stated that [REDACTED] uses extortionate means to sign recording artists. In a civil racketeering lawsuit filed in 1993 by ERIC WRIGHT, aka "EASY E," it is alleged that [REDACTED] and others by force and threat of bodily harm, forced WRIGHT to sign contract releases for members of the rap group NWA, some of whom later signed with [REDACTED] DEATHROW RECORDS label. The suit alleges that [REDACTED] threatened WRIGHT's life with metal pipes and baseball bats at a Hollywood recording studio (SOLAR RECORDS).

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It is alleged that in 1992, [REDACTED] filed a lawsuit against [REDACTED] [REDACTED] at the same studio (believed to be SOLAR RECORDS). Sources have advised [REDACTED]  
[REDACTED]  
[REDACTED]

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b7C

It has also been alleged that in the latest coup, [REDACTED] used the same techniques of force, assault and battery, and threat of physical bodily harm to obtain contract management releases from MCA owned Uptown Records, in which [REDACTED] signed West Coast management deals with [REDACTED]  
[REDACTED]  
[REDACTED]

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In April 1994, [REDACTED] and 26 other people were indicted by a federal grand jury in Las Vegas, Nevada. Part of the evidence presented to the grand jury included [REDACTED]  
[REDACTED]

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[REDACTED] This case is still pending.

In [REDACTED] a cooperating witness [REDACTED]  
[REDACTED]

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b7D

# Memorandum



To : SAC, LOS ANGELES (92-LA-162073 SUB I) Date 1/25/95

From : SA [REDACTED]

Subject:

[REDACTED]  
DEATHROW RECORDS;

[REDACTED]  
LOCKDOWN PRODUCTIONS;

SOLAR RECORDS;

ITAR-VCMO; EXTORTION; DRUGS; MAIL FRAUD;

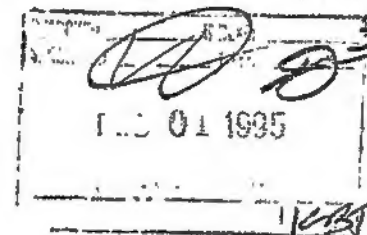
WIRE FRAUD;

OO: LOS ANGELES

Re tel cal to AUSA [REDACTED] U.S. Attorney's Office,  
Las Vegas, Nevada, on Wednesday, 1/25/95.

In referenced telephone call, Writer asked AUSA [REDACTED]

2-Los Angeles  
DF/df



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61

Sub I

92-LA-162073

MAIN



# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 2/22/95

From : SA [REDACTED]

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

12  
AGV

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On captioned date the Savannah Information Technology Center (SITC) was contacted regarding the below listed companies:

1. DEATH ROW RECORDS  
10900 Wilshire Boulevard, Suite 1225  
Los Angeles, California  
Telephone: (310) 824-8844  
[REDACTED]

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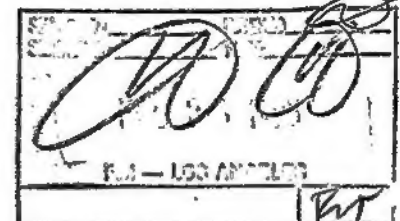
2. INTERSCOPE RECORDS  
10900 Wilshire Boulevard, Suite 1230  
Los Angeles, California  
[REDACTED]

3. 3-D RECORDS  
3575 Cahuenga Boulevard, Suite 240  
Los Angeles, California  
[REDACTED]

4. PRIORITY RECORDS  
6430 Sunset Boulevard, Suite 900  
Los Angeles, California  
[REDACTED]

5. GHETTO LIFE RECORDS  
1680 Vine Street  
Los Angeles, California  
[REDACTED]

1 - 92D-LA-162073 Sub I  
AGV/agv  
(1)



# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 3/8/95

From : *RE* [Redacted]

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

Enclosed for the file are business records received from the Savannah Information Technology Center (SITC) regarding the below listed companies and individuals:

1. DEATH ROW RECORDS  
10900 Wilshire Boulevard, Suite 1240  
Los Angeles, California 90024  
Telephone: (310) 824-8844  
[Redacted]

b6  
b7C

2. INTERSCOPE RECORDS  
10900 Wilshire Boulevard, Suite 1400  
Los Angeles, California 90024  
[Redacted]

Reg Agent: C.T. CORPORATION

3. PRIORITY RECORDS  
6430 Sunset Boulevard, Suite 900  
Los Angeles, California 90028  
[Redacted]

2 - Los Angeles  
① - Sub I  
1 - Sub I-BR  
AGV/agv  
(2)

92D-2A-162073 Sub I 10X2

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 10 1995	
FBI - LOS ANGELES	

*[Signature]*

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 3/9/95

From : *AKL* SA

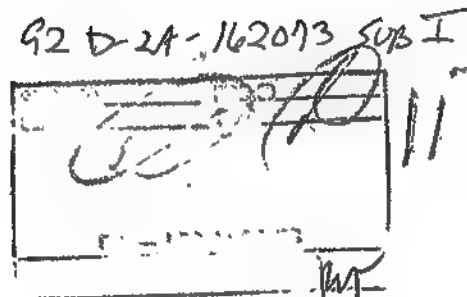
Subject: .LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

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Enclosed for the file are two articles from open source publications regarding the subject of "gangsta rap". The first article, from ROLLING STONE magazine (September 30, 1993), deals specifically with the subjects of

DEATH ROW RECORDS. The second article, from LOS ANGELES READER magazine (March 3, 1995), provides an historical overview of the growth of the musical genre known as "gangsta rap".

1 - Los Angeles (Enc. 2)  
1 - Sub I-NC  
AGV/agv  
(1)



# DR. DRE

[Cont. from 42] mark that artist's sole contribution to the art of hardcore rap.

The guy in the hat is Ricky Rouse, a guitarist with a quick temper and some of the dandyish flair of Jimi Hendrix; Malik is the compact, heavily muscled bodyguard who speaks in carefully measured tones; the D.O.C. is a large, graceful man who was once among the world's best rappers—he played the English language the way Isiah Perelman plays a Strad—until his career was cut short by a freak automobile accident that crushed his throat and left him unable to rap.

The most famous member of the Death Row crew, raps is Snoop Doggy Dogg, a tall, slender young man with milk-chocolate skin and crowns as thick as oaks, who is Robin to Dre's Batman, Bane to his Johnson, Giligan to Dre's Skipper. Impossible to take your eyes off of, Snoop is as endearingly awkward in front of a camera as a 10-year-old forced to model his new Sunday-school suit in front of all the nuns. Where Dre is aloof and unapproachable in public, children swarm around Snoop as if he were driving an ice-cream truck. Snoop wrote the rhymes for ~ and rapped on ~ about 60 percent of *The Chronic*.

HOW EAGERLY ANTICIPATED IS SNOOP'S album *Doggystyle*? Two weeks before the album is scheduled to hit the streets, Dre refuses to let even his wife listen to more than two songs outside of the studio, and the tenacious Compton bootleggers have been spying in their quest to pry loose more than a few rhymes, but every hip-hop fan you talk to already knows the names of the album tracks by heart: "Who Am I," "Gin and Juice," "Death After Visualizing Extremity," "G's Up, Hoes Down."

The answer to the musical question "Who Am I," the first single from *Doggystyle*, turns out to be "the nigga with the biggest nuts," which may be a little closer to Beavis and Butt-Head than to the defiant acts of African American self-assertion postulated by hip-hop theorists. Snoop is this year's version of the teenage B-boy Everyman, not a suave fellow insinuating his prowess with the ladies, but a G just like you.

And as he perches on a stool inside a darkened studio utility room, talking in a whispered drawl and inhaling chicken wings from a bucket like a man who hasn't eaten for a week, Snoop does indeed seem more like the cutup in the back of your algebra class than the gangster feared by millions.

"Everybody wants to know something about Snoop," Snoop says. "What is it about Snoop? What makes Snoop click? It's cool being a mystery."

Snoop peels back the flesh from a wing: "I wasn't no gangster-type of nig-

ga to be starting no slide, but there's just all kinds of little ghetto stuff that's easy for a young black man to get into. The hard-as-gangbanger life ain't the bomb at all, period. The other day I was looking at an old picture from back when I used to play Pop Warner football, and like of 28 homies on the team, 12 are dead, seven are in the penitentiary, three of them are smoked out, and only me and Warren G are successful. I love my homies, but damn, I don't want to stay down there with y'all."

When he was only a couple of weeks out of high school in Long Beach, Snoop was sent up after a drug bust, and he spent three years in and out of jail. He came to the realization that rapping might be a more profitable endeavor than crime. His first single with Dre, from the *Deep Cover* soundtrack, included the chorus "I'm [murder], on an undercover cop," rapped with perhaps a bit more gusto than one might expect, and the single spent several months on the rap charts.

"Now I do all right," Snoop says. "I feel like I'm one of the power speakers, like a Malcolm X figure now. But you know, a lot of times little white kids come up to me, and it makes me feel damn good and even better because it's the feeling of a straight ghetto man finally proving his stuff to the whole society. Sometimes I ask them if they really listen to the tape, and they know every word. I'm not prejudiced in my rap, I just kick the rhymes."

ONE OF THE NINE PLACES FROM WHICH Dre's posse has been ejected in the course of recording the Snoop album is a large, comfortable studio complex in the deep San Fernando Valley, the kind of place where the mixing boards stretch into the middle distance, where the couches are real leather, where platinum albums from *Thriller* dot the walls. A freaky drum track pumps from the giant studio speakers, and Dre, headphones on, hunches over his turntables as intently as a neurosurgeon, surrounded by hundreds of records. Three Times Dope, early Funkadelic, Prince's *Dirty Mind*, even a cattered Jim Croce LP.

Listening to a Dre beat take shape in the studio is like watching a snowball roll downhill in a Bugs Bunny cartoon, taking on mass as it goes. Dre may find something he likes from an old drum break, loop it and gradually replace each part with a better tom-tom sound, a kick-drum pound he adores, until the beat bears the same relationship to the original that the Incredible Hulk does to Bill Bixby.

A bass player wanders in, inspects his instrument and pops a funky two-note bass line over the beat, then leaves to watch CNN, though his two notes keep looping into infinity. A striding guy in a striped jersey plays a nasty one-fingered melody on an old Mini-Moog synthesizer that's been obsolete since 1982, and Dre scratches in a sort of surfadelic munching noise, and then from his [Cont. on 124]

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Fig. 2 Squeeze out clear refreshing gel. Close top.



Fig. 3 Slap yourself around. Feel terrific. Look terrific. Be admired by your morals.

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PHOTOGRAPH BY DAVID LAKE FOR THE NEW YORK TIMES

Shug Knight

Ren was still just in high school, but he'd snuck into a Compton nightspot with a friend, in search of that rare West Coast rapper who mattered at all.

"He was cool as fuck," Ren remembers of that mid-eighties show. Most Los Angeles hip-hop was a lame disappointment, even embarrassing, compared to the hard beats coming from New York. "He was talking to me and my homie, telling us about the music business." More important, Ice-T was telling stories from the neighborhood, tales like "6 N the Mornin'" which followed an L.A. street hood from a surprise early-morning visit by the police to the inevitable gang shootout.

Here was some grim street reality to further inspire the likes of Ren and Ice Cube and Easy-B and Dr. Dre and Yella, all Compton rappers and producers, into their own street stories and a collaboration called NWA (Niggaz With Attitude). The gang life they had lived or witnessed while growing up in the palm-lined ghettos of Southern California erupted in a storm of violence and profanity, harsh tales of the gangster's existence, endless boasts of bitches and money — and songs that dared say: "Fuck the Police." Dangerous words, with deep sociopolitical undertones that no one was prepared to deal with. Who knew then that this music, ultimately labeled *gangsta rap*, this sound from NWA's million-selling debut album, *Straight Outta Compton*, would create an industry unto itself, as much a part of the mainstream as MTV?

That was back in 1988. Since then, NWA was chased by the FBI for encouraging "violence against and disrespect [for] cops," while Ice-T soon had both Oliver North and Chastan Heston after him for a song called "Cop Killer." But now the heat is off. After nearly a decade of hustling and gangbanging and drinking and shooting and pumping and whoring on wax, the scene has become all too familiar. Another album cover with a gun thrust in your face is as shocking and dangerous now as Madonna without clothes.

"We wanted to put Compton on the map, so we rapped about what went on in Compton," says Ren, now a solo artist in the aftermath of NWA's 1992 breakup. "But now it's like everybody's talking about the same shit, people talking about shit we did years ago, you understand? You've got to advance, man. ... Everybody right now is just stuck."

The irony is that, just as the gangsta sound seems stagnant lyrically, a handful of artists have taken the music to a new sophisticated plateau. Recent albums by Dre and Snoop Doggy Dogg are bathed in production as lush and musical that the overall sound is closer to early-seventies funk than to the minimalist beats of early hip-hop. It's a powerful mix, now played endlessly over the airwaves. But gangsta's impossible success — Dre's *The Chronic* and Snoop's *Doggystyle* went platinum several times over — has only encouraged more of the same from record labels and new rappers, searching for raps with more guns, more violence, more profanity — without finding anything deeper to say. But, for every Dre and Snoop, for every Warren G and Coolio, there's a hundred so-called hard gangsters looking for a paycheck.

These new street stories may or may not be based in reality, but they are not performed by real ghetto survivors, but one thing is clear: They do nothing more than refresh those desperate, angry dispatches from the hood



PHOTOGRAPH BY DAVID LAKE FOR THE NEW YORK TIMES

Ice-T (r), at top; with Dr. Dre and Snoop Dogg, p. 100



PHOTOGRAPH BY ALI MEDINA

at the end of the eighties. The game has become too crowded, sending gangsta to a creative dead end.

Even Ice-T, calling from his cellular phone while picking up his kids from school, says, "I just finished my sixth album, and it was a very hard record to make, without repeating myself."

Others are confident that gangsta rap will survive, that it will continue to grow. Shug Knight, Dre's manager and CEO of Death Row Records, sees progress in new tracks like Tupac Shakur's "Dear Mama." A final gasp before his total self-destruction — Shakur landed on the losing end of a studio shootout and was recently sent to prison on a sexual abuse conviction — the song presents a soft-spoken, contemplative Shakur rapping against a mellow R&B pulse. Shakur's song to his mother on the hard life they've shared offers a rare poignancy, particularly given his endless troubles. "I think the guy is really going

The New York Times March 31, 1995

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 3/10/95

From : ~~SA~~ [redacted]

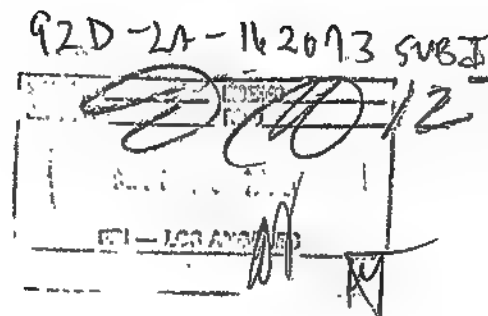
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b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

On 3/7/95 the author was informed by SSA [redacted] supervisor of Squad CE-1, that ASAC [redacted] had temporarily suspended JDIG's involvement in the DEATH ROW RECORDS REI pending a meeting with Assistant United States Attorney (AUSA) [redacted]. AUSA [redacted] is the federal prosecutor assigned to the "Operation New Wave" task force. According to SSA [redacted] ASAC [redacted] was undecided about the level of involvement that the FBI should have in the investigation of DEATH ROW RECORDS. In the interim, ASAC [redacted] to work on the telephone toll analysis project. SSA [redacted] told the author to comply with ASAC [redacted] directive.

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1 - Los Angeles  
AGV/agv  
(1)



-1-

## FEDERAL BUREAU OF INVESTIGATION

Date of transcription 4/12/95

HOURIE TAYLOR, Chief of Police, Compton Police Department, Compton, CA., was contacted by interviewing agent at CHIEF TAYLOR's request, at the Compton Police Department Headquarters, 301 S. Willowbrook, Compton, CA. Being aware of the official identity of investigating agent CHIEF TAYLOR provided the following information.

CHIEF TAYLOR provided investigating agent with [REDACTED]

[REDACTED] CHIEF TAYLOR advised that members of these street gangs which are based in Compton, CA., have ties with DEATH ROW RECORDS and are on the payroll of same. CHIEF TAYLOR further advised that [REDACTED] DEATH ROW

RECORDS reportedly donated \$20,000 to [REDACTED]

[REDACTED] TAYLOR is not exactly sure what [REDACTED] did with the money but, believes that he purchased some weight lifting equipment for a local high school

CHIEF TAYLOR stated that he had several officers employed at DEATH ROW RECORDS in the capacity as security personnel which, he disapproves of. CHIEF TAYLOR identified [REDACTED] officers that have done part time security work for DEATH ROW RECORDS. There are several others who have also done work for DEATH ROW RECORDS. CHIEF TAYLOR perceives this as a conflict of interest and disapproves of any of his officers working for DEATH ROW RECORDS.

A copy of the reports obtained from CHIEF TAYLOR are herewith attached and made a part of this FD-302.

Investigation on 4/12/95 at Los Angeles, CA. File # 92D-LA-162073 Sub I

by SA [REDACTED] /df Date dictated 4/12/95

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 5/3/95

From : *AS* SA [redacted]

b6  
b7C

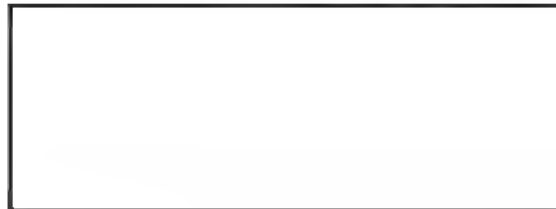
Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

On 5/3/95 the author received a telephone call from [redacted] UTAH DIVISION OF INVESTIGATION, telephone [redacted] regarding recent developments in the rap music industry. [redacted] informed the author that he had recently spoken with [redacted] about the murder of KELLY JAMERSON at the SOUL TRAIN AWARDS "after-party" sponsored by DEATH ROW RECORDS. According to [redacted] it was unlikely that JAMERSON, who was a ROLLIN SIXTIES CRIP (RSC), was an invited guest, given the fact that DEATH ROW RECORDS has strong connections with various BLOOD sets. [redacted] stated that problems arose when JAMERSON got on the stage and started "rapping". Apparently JAMERSON's "rap" was largely devoted to insulting [redacted] DEATH ROW RECORDS. According to [redacted] took offense at JAMERSON's insults and initiated the vicious beating that resulted in JAMERSON's death. Several other individuals joined in on the assault [redacted]

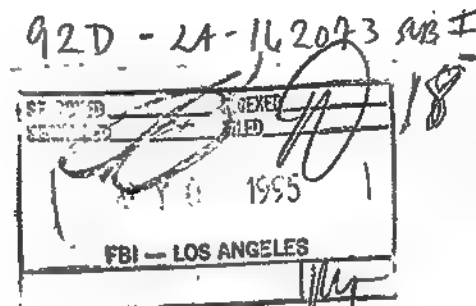
b6  
b7C

[redacted] stated that [redacted] can be contacted at the following address and telephone numbers:

b6  
b7C



2 - Los Angeles  
① - 92D-LA-162073 Sub I  
1 - G-4 Supervisor  
AGV/agv  
(2)





# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 5/2/95

From : *SA* [redacted]

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

Enclosed for the file are business records received from the Savannah Information Technology Center (SITC) regarding the below listed companies and individuals:

1.

2.

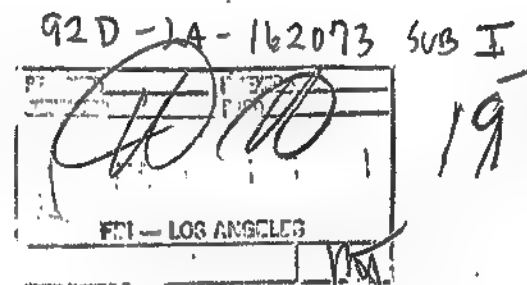
3.

4.

5. DISTINCTION UNLIMITED, INC.  
300 Carson Street  
Carson, California 90000

b6  
b7C

2 - Los Angeles  
① - Sub I  
1 - Sub I-BR  
AGV/agv  
(2)



6. D E F ROW RECORDS  
621 Brooks Avenue  
Venice, California 90291  
[REDACTED]
7. THE CLINTEL  
14617 Cairn Avenue  
Compton, California 90220  
[REDACTED]
8. CHRONIC TOURING, INC.  
2121 Avenue of the Stars, 32nd Floor  
Los Angeles, California 90067  
[REDACTED]
9. LET ME RIDE HYDRAULICS  
1121 East Rosecrans Avenue  
Compton, California 90221
10. B A PROPERTIES, INC.  
555 California Street, 6th Floor  
San Francisco, California 94014  
Registrant: C T CORPORATION SYSTEM  
[REDACTED]

b6  
b7c

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 5/3/95

From : *KA* SA [redacted]

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

Enclosed for the file is a list of all of the relevant corporate entities identified thus far in the investigation of DEATH ROW RECORDS.

1. DEATH ROW RECORDS  
Business Address(es):
  - a. 10900 Wilshire Boulevard, Suite 1240  
Los Angeles, California 90024  
Telephone: (310) 824-8844
  - b. 1880 Century Park East, Suite 900  
Los Angeles, California 90067



DUNS: 80-822-4406  
Number: 01716648  
Date Incorporated: 12/15/1992  
State of Incorp: California  
Stmnt Filed: 10/19/1994 #0458308  
Corp Tax Base: STOCK  
FTB Status: ACTIVE

b6  
b7C

2. THE CLI N TEL  
Business Address(es):
  - a. 14617 Cairn Avenue  
Compton, California 90220  
Filing Number: 85-040513  
Filing Date: 06/14/1985  
Filing Number: 90-103397  
Filing Date: 12/31/1990



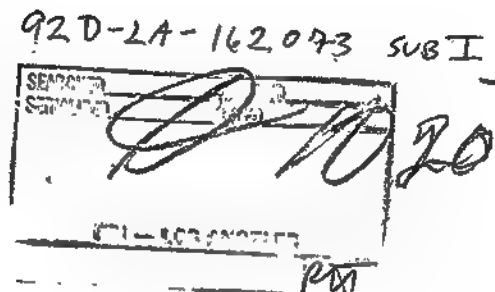
2 - Los Angeles

① - Sub I

1 - Sub I-BR

AGV/agv

(2)



# Memorandum



To : SAC, LOS ANGELES (92-LA-162073 SUB I) Date 5/15/95

From : SA [redacted]

b6  
b7C

Subject: [redacted]

DEATHROW RECORDS;

LOCKDOWN PRODUCTIONS;

SOLAR RECORDS;

ITAR-VCMO; EXTORTION; DRUGS; MAIL FRAUD;

WIRE FRAUD;

PURPOSE: Advise SAC, of investigation to be conducted in this matter for the week of 5/15/95, concerning captioned matter.

SA [redacted]

b6  
b7C



b6  
b7C  
b7D

(2) Complete strategic investigative plan and opening communication to bureau to open captioned matter as a 166E-new.

(3) With SA [redacted] contact [redacted] to review criminal prosecutive file concerning [redacted]

b6  
b7C

(a) Develop complete background and criminal history of [redacted]

(4) Identify the subscribers to pertinent telephone numbers provided by SA [redacted]

b6  
b7C  
b7E

3-Los Angeles

②-92D-LA-162073 SUB I MAIN

1-SSA [redacted]

Message left  
by SA  
for  
5/16/95

KBS

92D-LA-162073 9

SEARCHED	INDEXED
SERIALIZED	FILED
MAY 17 1995	

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b7C

SA [redacted]

b6  
b7C

(1) Arrange meeting with LASD [redacted] to meet  
and debrief [redacted] has advised LASD that [redacted]

[redacted]  
[redacted]

(2) Provide SA [redacted]

[redacted]  
[redacted]

b6  
b7C  
b7E

(3) Obtain investigative reports from SA [redacted]  
pertaining to other businesses associated with Death Row Records,  
[redacted] and pertinent subjects.

b6  
b7C

(4) Verify address and physical locations of companies  
associated with Death Row Records, [redacted]  
as a result of the information obtained from SA [redacted]

(5) On [redacted] SA [redacted] was advised

[redacted]  
[redacted]

(6) SA [redacted] will be participating in the  
execution of two separate BATF search warrants on Tuesday,  
5/16/95 and Thursday, 5/18/95.

[redacted]

b6  
b7C

[redacted] will be attending mandatory department  
training this week.

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 9/29/95

From : *REL* SA

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

Enclosed for the file is a summary of the information received from the Savannah Information Technology Center (SITC) regarding companies and individuals related to DEATH ROW RECORDS. Listed on two separate sheets are the names of the primary subjects identified in the investigation to date, along with the businesses with which they are connected. Only the corporate titles of "President" and "Registrant" have been included in this summary.

2 - Los Angeles  
① - Sub I  
1 - Sub I-BR  
AGV/agv  
(2)

92D-LA-162073 Sub I

SEARCHED	INDEXED
SERIALIZED	FILED
FBI - LOS ANGELES	

24

# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073 Sub I) Date 10/01/95

From : *KA* SA

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

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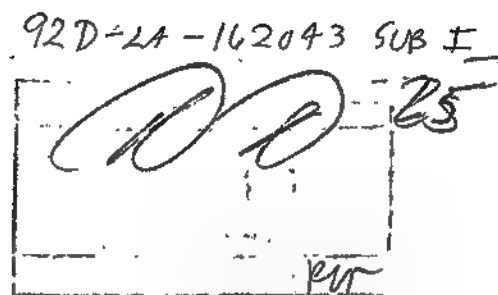
2 - Los Angeles (Enc. 1)

① - Sub I

1 - Sub I-CD

AGV/agv

(2)



# Memorandum



To : SAC, LOS ANGELES (92D-LA-162073)

Date 10/02/95

From : SA [redacted]

b6  
b7C

Subject: LOS ANGELES BLOODS AND CRIPS STREET GANG;  
RACKETEERING ENTERPRISE INVESTIGATION (REI)  
OO: LOS ANGELES

In order to effectively and efficiently manage the captioned case it is requested that the following sub files be closed.

Sub I	Death Row Records REI
Sub I-BC	Subject Information (CCH, DMV, etc.)
Sub I-BR	Business Records
Sub I-CD	Charts and Diagrams
Sub I-CE	Case Expenditures
Sub I-ELA	ELSUR Administrative File
Sub I-FISUR	Physical Surveillance Logs
Sub I-NC	Newspaper and Magazine Articles
Sub I-PR	Police Reports
Sub I-1A	Exhibits
Sub I-1B	FD-192 (Evidence)
Sub I-1C	FD-192a (Bulky, Non-evidence)
Sub I-302	FD-302 (Interview Forms)

- 14 - Los Angeles  
1 - 92D-LA-162073 Main  
① - Sub I  
1 - Sub I-BR  
1 - Sub I-BC  
1 - Sub I-CD  
1 - Sub I-CE  
1 - Sub I-ELA  
1 - Sub I-FISUR  
1 - Sub I-NC  
1 - Sub I-PR  
1 - Sub I-1A  
1 - Sub I-1B  
1 - Sub I-1C  
1 - Sub I-302

AGV/agv  
(14)

*10/25/95*  
*10/23/95*  
*E*

*92D-LA-162073-I-26*  
*DD*  
*10/23/95*  
*E*



FEDERAL BUREAU OF INVESTIGATION  
FOI/PA  
DELETED PAGE INFORMATION SHEET  
FOI/PA# 1385322-0

Total Deleted Page(s) = 59

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Page 18 ~ b6; b7C;  
Page 19 ~ b6; b7C;  
Page 20 ~ b6; b7C;  
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Page 122 ~ b6; b7C; b7D;  
Page 123 ~ b6; b7C; b7D;  
Page 124 ~ b6; b7C; b7D;  
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Page 126 ~ b5; b6; b7C; b7D; b7E;  
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Page 138 ~ b6; b7C; b7D;  
Page 139 ~ b5; b6; b7C; b7D;  
Page 140 ~ b6; b7C;  
Page 141 ~ b6; b7C;

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10 JUN 95 06:00 RR

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ADD Inv.	_____
Asst. Dir.:	
Adm. Servs.	_____
Crim. Inv.	_____
Ident.	_____
Info. Mgmt.	_____
Insp.	_____
Intell.	_____
Lab.	_____
Legal Coun.	_____
Tech. Servs.	_____
Training	_____
Cong. Affs. O'f.	_____
Off. of EEO	_____
Off. Liaison & Int. Affs.	_____
Off. of Public Affs.	_____
Telephone Rm.	_____
Director's Office	_____

0509 MRI 02104

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DE FBILA #0030 1572305

ZNR UUUUU

R 062302Z JUN 95

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI DENVER/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

SECTION ONE OF FOUR SECTIONS

CITE: //3410:C-7//

PASS: SSA [ ] VCAD SECTION.

SUBJECT: [ ] DEATH KID

RECORDS, 10900 WILSHIRE BOULEVARD, SUITE 1240, LOS ANGELES, CALIFORNIA, 90024; 103 PIRU/LEADERS PARK (BLJDD); ITAR-RICU; DO: LOS ANGELES.

166E-LA-185265-1

FOR THE INFORMATION OF THE BUREAU LOS ANGELES HAS INITIATED AN INVESTIGATION INTO CAPTIONED MATTER TO

CC: OIU Rm 4343  
SSA [ ]

MR [ ] info [ ]  
Sample [ ] info [ ]

b6  
b7C

PAGE TWO DE FBILA 0030 UNCLAS

INVESTIGATE THE CRIMINAL RACKETEERING ACTIVITIES OF DEATH ROW  
RECORDS [REDACTED]

[REDACTED] THE FOCUS OF THIS INVESTIGATION WILL BE  
THE ENTERPRISE ITSELF DEFINED AS DEATH ROW RECORDS WHICH WAS  
FORMED AS AN ASSOCIATION IN FACT IN DECEMBER 1991, [REDACTED]

[REDACTED] IT WAS LATER INCORPORATED  
IN DECEMBER 1992, UNDER THE LAWS OF CALIFORNIA. AS SUCH DEATH  
ROW IS A RECORD PRODUCTION AND DISTRIBUTION LABEL. DEATH ROW  
TOGETHER WITH ITS DISTRIBUTOR INTERSCOPE DISTRIBUTE THE  
RECORDINGS OF [REDACTED]

[REDACTED] TO PAC SHAKUR, [REDACTED] AND OTHER WELL KNOWN GANGSTA  
RAP ARTISTS.

BEGINNING IN OR ABOUT JULY 1994, AUSA [REDACTED]  
OF THE LOS ANGELES U.S. ATTORNEY'S OFFICE BEGAN SPONSORING BI-  
MONTHLY, MULTI-AGENCY MEETINGS CONCERNING DEATH ROW RECORDS,

[REDACTED] AT THAT  
TIME IT HAD COME TO THE ATTENTION OF THE U.S. ATTORNEY'S  
OFFICE FROM MULTIPLE LAW ENFORCEMENT AGENCIES THAT A NUMBER OF  
INVESTIGATIONS AND PROSECUTIONS WERE TAKING PLACE IN LOS  
ANGELES, CALIFORNIA AND OTHER PARTS OF THE UNITED STATES  
CONCERNING INDIVIDUALS WITH TIES TO DEATH ROW RECORDS

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b6  
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PAGE THREE DE FBILA 0035 UNCLAS

[REDACTED]

FEDERAL AND STATE LAW ENFORCEMENT AGENCIES REPORTED THAT [REDACTED] DEATH ROW RECORDS WERE INVOLVED IN EXTORTIONATE ACTIVITIES WITH RESPECT TO THE SIGNING OF RECORDING ARTISTS. LAW ENFORCEMENT SOURCES REPORTED THAT DEATH ROW RECORDS [REDACTED] EMPLOYS THE SERVICES OF MOB PIRO/LEADERS PARK STREET GANG MEMBERS. THE MOB PIRO/LEADERS PARK ARE A VIOLENT LOS ANGELES BASED STREET GANG, WHO DECLARE COMPTON, CALIFORNIA AS THEIR PLACE OF ORIGIN. THE MOB PIRO GANG MEMBERS [REDACTED] HAVE PARTICIPATED IN ARMED EXTORTIONATE ACTS, ROBBERY AND OTHER ACTS OF VIOLENCE IN FURTHERANCE OF OBTAINING THE ARTISTIC SERVICES AND PROFITS OF RECORDING ARTISTS WHO ARE UNDER CONTRACT WITH OTHER RECORD LABELS. DEATH ROW EMPLOYS VIOLENT GANG MEMBERS AS BODYGUARDS AND USE THEM TO INFLICT FEAR, FORCE, AND THREATS OF VIOLENCE TO ACQUIRE AND MAINTAIN CONTROL OF ITS RECORDING ARTISTS AND THE PROFITS OF THEIR ARTISTIC SERVICES.

IN APRIL 1991, ERIC "EAZY E" WRIGHT, (DECEASED) DOING BUSINESS AS RUTHLESS RECORDS, COMPTON, CALIFORNIA, FILED A

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PAGE FOUR DE FBILA 0035 UNCLAS

FEDERAL CIVIL RACKETEERING LAWSUIT IN THE CENTRAL DISTRICT OF CALIFORNIA (CDC), LOS ANGELES, CALIFORNIA, AGAINST DEATH ROW RECORDS, [REDACTED]

b6  
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[REDACTED] IN THE MID 1980'S [REDACTED] A COMPTON, CALIFORNIA, RAP GROUP CALLED N.W.A. IN THE MID 1990'S, [REDACTED]

[REDACTED] N.W.A. WAS UNDER CONTRACT WITH RUTHLESS RECORDS. IN SUMMARY THE LAWSUIT ALLEGES THAT DEATH ROW RECORDS ENGAGED IN A PATTERN OF RACKETEERING FOR THE PURPOSE OF INTERFERING WITH THE CONTRACTUAL RELATIONSHIP BETWEEN RUTHLESS RECORDS AND ITS ARTISTS.

THE CIVIL LAWSUIT ALLEGED THAT ON FEBRUARY 12, 1991, [REDACTED] FOUR OR FIVE YOUNG AFRICAN-AMERICAN MALES, WHO APPEARED TO BE GANG MEMBERS VISITED THE OFFICES OF RUTHLESS RECORDS FOR THE PURPOSE OF COLLECTING PAYMENTS ON [REDACTED]

b6  
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[REDACTED] THE CIVIL LAWSUIT ALLEGED THAT [REDACTED] THE GANG MEMBERS OCCUPIED THE OFFICES OF RUTHLESS RECORDS FOR APPROXIMATELY TWO HOURS DURING WHICH TIME, [REDACTED]

[REDACTED]

PAGE FIVE DE FBILA 0035 UNCLAS

AT THIS POINT, [REDACTED] THREATENED OFFICE PERSONNEL WITH PHYSICAL HARM AND STATED THAT THEY WOULD NOT LEAVE THE OFFICE UNTIL THE MONEY WAS PAID. AFTER BEING CONVINCED BY [REDACTED] [REDACTED] RUTHLESS RECORDS, THAT SUCH A PAYMENT COULD NOT BE MADE AT THE TIME [REDACTED] ACCOMPLICES LEFT THE BUSINESS.

THIS EVENT ILLUSTRATES THE MANNER IN WHICH DEATH ROW HAS ALLEGEDLY ACQUIRED AND MAINTAINS CONTROL OF ITS RECORDING ARTISTS.

IN 1992-93 THE LOS ANGELES FIELD OFFICE AND LAS VEGAS FIELD OFFICE CONDUCTED TITLE III INVESTIGATION UNDER FILE NUMBERS, [REDACTED]

[REDACTED]  
[REDACTED]

THE LAS VEGAS INVESTIGATION FOCUSED ON [REDACTED]  
[REDACTED] THE WEST COAST BLOODS STREET GANG IN LAS VEGAS, NEVADA, AND [REDACTED] INTERSTATE DRUG TRAFFICKING ORGANIZATION BETWEEN LAS VEGAS AND LOS ANGELES.

[REDACTED] LOS ANGELES BASED SUPPLIERS WERE IDENTIFIED  
[REDACTED], AFRICAN AMERICAN

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b6  
b7C  
b7E

b6  
b7C

PAGE SIX DE FBILA 0035 UNCLAS

b6  
b7C

[REDACTED]  
[REDACTED]  
[REDACTED] PURSUANT TO A FEDERAL COURT ORDER  
THE LAS VEGAS FIELD OFFICE INITIATED TITLE III COVERAGE ON

b3  
b6  
b7C

[REDACTED]  
LAS VEGAS, NEVADA. BASED ON CRIMINAL CONVERSATIONS

INTERCEPTED OVER THIS WIRETAP TO [REDACTED]  
[REDACTED]  
[REDACTED]

A TITLE

III AFFIDAVIT WAS PREPARED AND SUBSEQUENTLY APPROVED.

PURSUANT TO COURT ORDER NUMBER [REDACTED] SIGNED BY THE HONORABLE  
STEPHEN V. WILSON, CDC TITLE III COVERAGE WAS INITIATED ON  
[REDACTED]  
ON [REDACTED]  
[REDACTED]  
[REDACTED]

BT

\*0035

vvvv



0512 MRI 02105

RR RUCNFB FBIDN FBTLV

DE FBILA #0035 1572300

ZNR UJJJU

R 052302Z JUN 95

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI DENVER/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

JNCLAS

SECTION TWO OF FOUR SECTIONS

CITE: //3410:C-7//

PASS: SSA [REDACTED] VCMO SECTION.

b6  
b7C

SUBJECT: [REDACTED] DEATH ROW  
RECORDS, 10900 WILSHIRE BOULEVARD, SUITE 1240, LOS ANGELES,  
CALIFORNIA, 90024; 408 PIRU/LEUDERS PARK (BLDDDS); STAR-RICU;  
TO: LOS ANGELES.

TEXT CONTINUES:

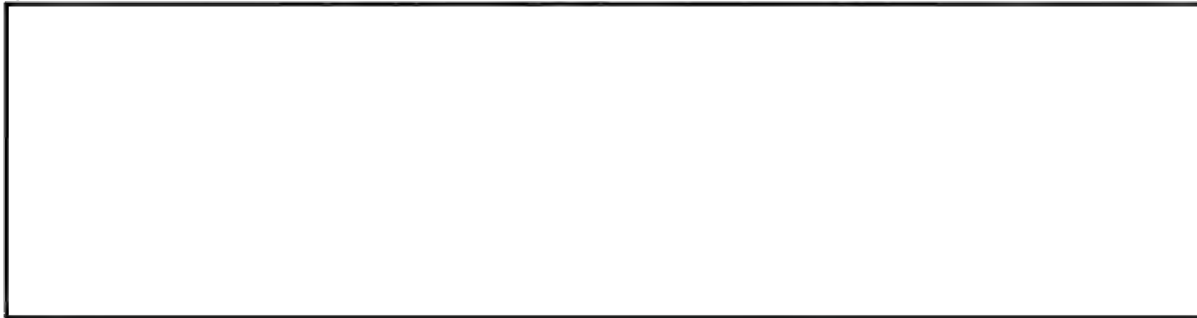
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PAGE TWO DE FBILA 0036 JNCLAS

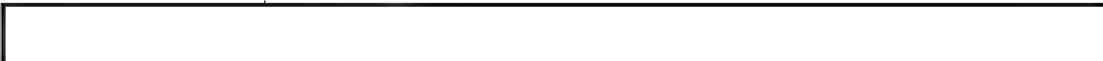
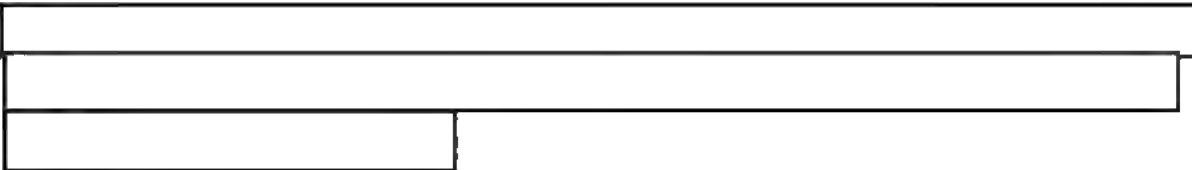


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DURING SUBSEQUENT TITLE III INTERCEPTIONS IT WAS LEARNED THAT



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b6  
b7C

PAGE FOUR DE FBILA 0036 UNCLAS

[REDACTED]

b6  
b7C

WILL BE INTERVIEWED BY LOS ANGELES INVESTIGATORS IN THE NEAR  
FUTURE CONCERNING [REDACTED]  
AND DEATH ROW RECORDS.

IN FEBRUARY 1995, DURING THE LOS ANGELES BLOODS AND CRIPS  
STREET GANG CONFERENCE HELD IN LOS ANGELES, CALIFORNIA, LOS  
ANGELES WAS MADE AWARE OF A DENVER FBI TASK FORCE  
INVESTIGATION ENTITLED, [REDACTED]

b6  
b7C

[REDACTED] THIS  
INVESTIGATION INVOLVED THE MULTI-JURISDICTIONAL DRUG  
TRAFFICKING ACTIVITIES OF TRANSPLANTED 106 PIKU GANG MEMBERS  
WHO HAVE ESTABLISHED DRUG DISTRIBUTION LOCATIONS IN COLORADO.  
INVESTIGATION IN THIS MATTER BY DENVER HAS SHOWN THAT MANY OF  
THESE SUBJECTS CONTINUE TO LIVE IN LOS ANGELES AND USE LOS  
ANGELES AS THEIR BASE OF OPERATION TO MANAGE AND CONTROL THEIR  
CRIMINAL ENTERPRISE.

[REDACTED]  
[REDACTED]

b6  
b7C  
b7D

PAGE FIVE DE FBILA 0036 UNCLAS

[REDACTED] ADDITIONALLY,  
LOS ANGELES ANTICIPATES INTERVIEWING [REDACTED]

b6  
b7C  
b7D

[REDACTED]

IN MARCH 1995, FOLLOWING THE SOUL TRAIN MUSIC AWARDS HELD  
IN LOS ANGELES, CALIFORNIA, DEATH ROW RECORDS HOSTED AN AFTER  
AWARDS CEREMONY PARTY, HELD AT THE EL REY THEATER, LOS  
ANGELES, CALIFORNIA. MANY OF DEATH ROW'S RECORDING ARTIST WERE  
PRESENT AND A FEW EVEN PERFORMED INCLUDING [REDACTED]

[REDACTED] DATE OF BIRTH [REDACTED] ADDRESS AS OF  
[REDACTED]

b6  
b7C

[REDACTED] A FIGHT ERUPTED  
INVOLVING [REDACTED] SEVERAL DEATH ROW BODYGUARDS AND  
SECURITY PERSONNEL, AND A ROLLING SIXTIES (ROLLING 60S)  
GANGMEMBER IDENTIFIED AS KELLY JAMERSON (DECEASED). JAMERSON  
LATER SUCCEUMBED TO HIS INJURIES AND DIED THE NEXT DAY.  
WITNESSES REPORTED THAT [REDACTED] AND DEATH ROW PERSONNEL  
WERE RESPONSIBLE FOR THE BEATING DEATH OF JAMERSON. OTHER LAW  
ENFORCEMENT SOURCES OF UNKNOWN RELIABILITY HAVE REPORTED THAT  
[REDACTED] THE SECURITY PERSONNEL TO BEAT JAMERSON BECAUSE

PAGE SIX DE FBILA 0036 UNCLAS

HE WAS "DISSING" (BEING DISRESPECTFUL) TO [REDACTED]  
[REDACTED] PERFORMANCE. THESE SAME SOURCES REPORT THAT [REDACTED]  
[REDACTED] (WHO ACCORDING TO THE LONG BEACH  
POLICE DEPARTMENTS IS A MEMBER OF THE LONG BEACH INSANE CRIPS)  
[REDACTED] BECAME INVOLVED IN A PHYSICAL ALTERCATION, OVER  
[REDACTED] OBJECTION OF SEEING ANOTHER CRIP GANG MEMBER BEING  
BEATEN BY BLOOD GANG MEMBERS. [REDACTED] HIMSELF ALONG WITH TWO  
OTHER MEN [REDACTED]  
[REDACTED]

[REDACTED] TRIAL IN THAT MATTER IS SET FOR LATER THIS YEAR.

THE LOS ANGELES POLICE DEPARTMENT (LAPD) IMMEDIATELY  
INITIATED A HOMICIDE INVESTIGATION INTO THE JAMERSON BEATING  
DEATH. CONCURRENT WITH THE LAPD HOMICIDE INVESTIGATION, LOS  
ANGELES FBI DISSEMINATED PERTINENT SOURCE INFORMATION AND  
OTHER BACKGROUND INFORMATION CONCERNING DEATH ROW RECORDS TO  
LAPD HOMICIDE INVESTIGATORS. LAPD DETECTIVES ADVISED THAT  
EVEN THOUGH THERE WERE HUNDREDS OF PEOPLE AT THE PARTY WHO  
WERE IN A POSITION TO OBSERVE PORTIONS OF THE BEATING, MANY

BT

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0516 MRI 02106

RR RUCNFB FBIDN FBILV

DE FBILA #0037 1572308

ZNR 00000

R 062302Z JUN 95

FM FBI LOS ANGELES (166E-LA-185260) (P)

TO DIRECTOR FBI/ROUTINE/

FBI DENVER/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

SECTION THREE OF FOUR SECTIONS

CITE: //3410:C-7//

PASS: SSA [REDACTED] VCMO SECTION.

b6  
b7C

SUBJECT: [REDACTED] DEATH R3M

RECORDS, 10900 WILSHIRE BOULEVARD, SUITE 1240, LOS ANGELES,  
CALIFORNIA, 90024; 408 PIRU/LEUDERS PARK (BLUDD); ITAR-RICJ;  
OO: LOS ANGELES.

TEXT CONTINUES:

PEOPLE WERE AFRAID TO COME FORWARD AND TESTIFY FOR FEAR OF

PAGE TWO DE FBILA 0037 UNCLAS

RETALIATION BY [REDACTED] DEATH ROW RECORDS ASSOCIATES. ONE PERSON STATED "GOING UP AGAINST DEATH ROW IS LIKE GOING AGAINST THE MAFIA."

b6  
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IN MAY 1995, LAPD DETECTIVES ADVISED THAT THEY ANTICIPATE FILING CRIMINAL COMPLAINTS AGAINST [REDACTED] DEATH ROW [REDACTED] FOR THE MURDER OF KELLY JAMERSON.

ON APRIL 3, 1995, A LOS ANGELES TIMES NEWSPAPER ARTICLE REPORTED THAT DEATH ROW RECORDS WAS RECOGNIZED IN THE MUSIC INDUSTRY FOR THEIR "GANGSTA RAPPERS." GANGSTA RAP MUSIC IMITATES THE GANG SUBCULTURE LIFESTYLE AND DENIES VIOLENT IMAGERY AND USES OBSCENITY LADEN LYRICS. THE LOS ANGELES TIMES REPORTED THAT IN 1993 AND 1994 DEATH ROW GROSSED A TOTAL OF \$90 MILLION DOLLARS FROM THE SALE OF TAPES, CDS AND MERCHANDISE. THE CORPORATE LOGO IS A HOODED MAN IN AN ELECTRIC CHAIR. THE TIMES REPORTED THAT EVEN THOUGH DEATH ROW RECORDS RECORDING ARTISTS ARE NOT THE ONLY RAPPERS TO HAVE RUN IN WITH THE LAW, SOME INDUSTRY OBSERVERS BELIEVED THAT THEIR NOTORIETY INCREASES SALES.

THE FOLLOWING ARE PRESENTLY THE FOCUS OF THIS INVESTIGATION:

0005 MRI 00058

RR RUCNFB FBIDN FBILV

DE FBILA #0001 1600018

ZNR UUUUU

R 090017Z JUN 95

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI DENVER/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

SECTION FOUR OF FOUR SECTIONS

CITE: //3410:C-7//

PASS: SSA [REDACTED] VCMD SECTION.

b6  
b7C

SUBJECT: [REDACTED] DEATH ROW  
RECORDS, 10900 WILSHIRE BOULEVARD, SUITE 1240, LOS ANGELES,  
CALIFORNIA, 90024; MOB PIRU/LEUDERS PARK (BLOODS); ITAR-RICO;  
OO: LOS ANGELES.

TEXT CONTINUES:

[REDACTED] AND [REDACTED]

CII [REDACTED]

FBI [REDACTED]



PAGE THREE DE FBILA 0001 UNCLAS

[REDACTED] ON OR ABOUT

b6  
b7C

[REDACTED] WAS [REDACTED]

[REDACTED] IN CONNECTION [REDACTED]

[REDACTED] REPORTED AN ADDRESS

OF [REDACTED]

FOR [REDACTED]  
[REDACTED]

THIS MATTER IS PRESENTLY BEING INVESTIGATED JOINTLY WITH  
THE BUREAU OF ALCOHOL, TOBACCO, AND FIREARMS, LONG BEACH  
POLICE DEPARTMENT [REDACTED]

b7E

THE RELEVANT FEDERAL STATUTES WHICH APPLY TO THE CRIMES  
UNDER INVESTIGATION ARE AS FOLLOWS; TITLE 21 USC 841, (DRUG  
TRAFFICKING), TITLE 21 USC 846 (ATTEMPT AND CONSPIRACY), TITLE  
21 USC 848 (CONTINUING CRIMINAL ENTERPRISE), TITLE 18 USC  
1951, (INTERFERENCE WITH COMMERCE BY THREATS OR VIOLENCE),  
TITLE 18 USC 1952, (INTERSTATE AND FOREIGN TRAVEL OR  
TRANSPORTATION IN AID OF RACKETEERING ENTERPRISES), TITLE 18  
USC 1956, (LAUNDERING OF MONETARY INSTRUMENTS), TITLE 18 USC  
1957, (ENGAGING IN MONETARY TRANSACTIONS IN PROPERTY DERIVED  
FROM SPECIFIED UNLAWFUL ACTIVITY), TITLE 18 USC 1961 (RICO),  
TITLE 18 USC 1959 (VIOLENT CRIMES IN AID OF RACKETEERING

PAGE FOUR DE FBILA 0001 UNCLAS

ACTIVITY), TITLE 18 USC 659 (THEFT FROM INTERSTATE SHIPMENT),  
TITLE 18 USC 922(A)(6) (FALSIFYING STATEMENTS IN THE  
ACQUISITION OF A FIREARM), TITLE 18 USC 922(H) (PROHIBITION ON  
CARRYING A WEAPON WHILE EMPLOYED BY A FELONY), TITLE 18 USC  
924(H) (KNOWING TRANSFER OF A WEAPON FOR THE USE OF A VIOLENT  
CRIME). THE BUREAU AND AFFECTED OFFICES WILL BE KEPT APRISED  
OF DEVELOPMENTS IN THIS MATTER.

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0118 MRI 01444

RR RUCNFB FBIIV

DE FBILA #0008 0171841

ZNR UUUUU

R 171839Z JAN 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI NEW YORK/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED] AND NEW YORK FOR SSA [REDACTED]

SQUAD C-30.

b6  
b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS,

MOB PIRU/LEWERS PARK (BLOODS); ITAR - RICO; OO: LOS ANGELES.

REGARDING LOS ANGELES (SSA [REDACTED] TELCAL TO NEW  
YORK (SSA [REDACTED] ON JANUARY 10, 1996.

SA [REDACTED] WILL BE

TRAVELING TO NEW YORK DIVISION ON JANUARY 11, 1996 THROUGH  
JANUARY 12, 1996.

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[REDACTED]

1/12/96

10

PAGE TWO DE FBILA 0008 UNCLAS

THE PURPOSE OF THIS TRIP WILL BE TO INTERVIEW

b6  
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DEATH ROW RECORDS (DRR) IS THE LARGEST RAP MUSIC PRODUCER ON THE WEST COAST AND IS INVOLVED IN AN ONGOING RIVALRY WITH EAST COAST BASED RAP MUSIC PRODUCERS OVER THE SIGNING OF RAP ARTISTS. DRR RECENTLY ADDED FORMER NEW YORK CITY BASED RAPPER TUPAC "2PAC" AMARU SHAKUR TO ITS RAP ARTIST ROSTER (AFTER BAILING HIM OUT OF JAIL). SHAKUR IS ALSO ACCUSED OF BEING INVOLVED IN THE ASSAULT AND ROBBERY.

SACS LOS ANGELES AND NEW YORK CONCUR WITH THIS TRAVEL.

BT

#0008

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0179 MRI 01424

RR RJCNEB

DE FBILA #0016 0252008

ZNR UUUUU

R 252002Z JAN 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED]

b6  
b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS,

408 PIRU/EUDERS PARK (BLOODS); ITAR - RICU; OO: LOS ANGELES.

REFERENCE LOS ANGELES ELECTRONIC COMMUNICATION TO FBIHQ

DATED, DECEMBER 26, 1995.

IN REFERENCED COMMUNICATION LOS ANGELES ADVISED FBIHQ JF

166E-LA-185265-27

[REDACTED]

[REDACTED]

[REDACTED]

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1-010  
Rm 4343

[REDACTED]

PAGE FOUR DE FBILA 0016 UNCLAS

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THE

BUREAU AND AFFECTED OFFICES WILL CONTINUE TO BE KEPT APPRISED  
OF DEVELOPMENTS IN THIS MATTER.

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#0016

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0037 MRI 00098

RR RUCNFB FBI\_V FBIPX

DE FBILA #0003 0580137

ZNR UUUUU

R 270107Z FEB 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TJ DIRECTOR FBI/ROUTINE/

FBI LAS VEGAS/ROUTINE/

FBI PHOENIX/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED] FRIHQ, SSA [REDACTED] LAS VEGAS,

AND SSA [REDACTED] PHOENIX.

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b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS,

MOR PIRU/LEUDERS PARK (BLONDS); ITAK-KICO; OO: LOS ANGELES.

REFERENCE LOS ANGELES (SA [REDACTED] TELCALLS TO LAS VEGAS

(SSA [REDACTED] AND PHOENIX (SSA [REDACTED] ON FEBRUARY 26, 1996.

SA [REDACTED] WILL BE

TRAVELING TO LAS VEGAS AND PHOENIX ON FEBRUARY 27, 1996

[REDACTED]

C-5056

Recd 8/28/96  
9/23/96 sent to the  
field for a serial.

Feb 27 1996

61 1996



PAGE TWO DE FBILA 0003 UNCLAS

THROUGH FEBRUARY 28, 1996.

THE PURPOSE OF THIS TRIP WILL BE TO MEET WITH ASSISTANT  
UNITED STATES ATTORNEY [REDACTED]

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[REDACTED]  
[REDACTED]  
SACS LOS ANGELES, LAS VEGAS, AND PHOENIX CONCUR WITH THIS  
TRAVEL.

BT

#0003

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5056 229

0048 MRI 00323

RR RJCNFB FBINY FBIAT

DE FBILA #0010 0260329

ZNR UUUUU

R 260328Z JAN 96

F4 FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI NEW YORK/ROUTINE/

FBI ATLANTA/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED] FBIHQ AND NEW YORK FOR SSA [REDACTED]

[REDACTED] SQJAD C-30.

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b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS,

MOB PIRU/LEUDERS PARK (BLOODS); ITAR - RICO; JO: LOS ANGELES.

REFERENCE LOS ANGELES TELETYPE TO NEW YORK DATED,

JANUARY 10, 1996.

166E-LA-185265

IN REFERENCED TELETYPE NEW YORK WAS ADVISED THAT LOS  
ANGELES INVESTIGATORS WOULD BE TRAVELING TO NEW YORK ON

1-01U  
Rm 4343

[REDACTED] (1) (2)

PAGE TWO DE FBILA 0010 UNCLAS

JANUARY 11, 1996 THROUGH JANUARY 12, 1996 IN ORDER TO

INTERVIEW [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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PAGE THREE DE FBILA 0010 UNCLAS

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 INFORMATION IS CONSISTENT WITH INFORMATION FROM

PAGE FOUR DE #BILA 0010 UNCLAS

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TUPAK SHAKUR IS A RECENT ADDITION TO THE DRR ARTIST LINE-  
UP. [REDACTED] 1.4 MILLION DOLLARS IN BAIL MONEY TO GET  
SHAKUR OUT OF PRISON WHILE HE APPEALS HIS CONVICTION ON A  
SEXUAL ASSAULT CHARGE STEMMING FROM A NOVEMBER, 1993 INCIDENT  
IN NEW YORK CITY. INFORMANT INFORMATION INDICATES THAT WITH

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PAGE FIVE DE #BILA 0010 UNCLAS

b7D

[REDACTED]

[REDACTED]

LOS ANGELES INVESTIGATORS WILL CONTINUE TO ATTEMPT TO  
DEVELOP INFORMATION WITH REGARD TO THIS ONGOING RIVALRY IN  
ORDER TO IDENTIFY PERSONS OR EVENTS OF EVIDENTIARY VALUE. THE  
BUREAU AND AFFECTED OFFICES WILL BE KEPT APPRISED OF  
DEVELOPMENTS IN THIS MATTER.

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0304 MRI 01893

RR RUCNFB FBILV

DE FBILA #0015 0682232

ZNR UUUUU

R 082216Z MAR 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED] FBIHQ AND SSA [REDACTED] LAS  
VEGAS.

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b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS,  
MOB PIRU/LEUDERS PARK (BLOODS); ITAR-RICO; OO: LOS ANGELES.

REFERENCE LOS ANGELES TELETYPE TO LAS VEGAS DATED  
FEBRUARY 26, 1996.

166E-LA-185265-31

IN REFERENCED TELETYPE PHOENIX WAS ADVISED THAT SA [REDACTED]

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[REDACTED] WOULD TRAVEL TO PHOENIX  
ON FEBRUARY 27, 1996, IN ORDER TO MEET WITH ASSISTANT UNITED

45

C-505P

PAGE TWO DE FBILA 0015 UNCLAS

STATES ATTORNEY [REDACTED] THE PURPOSE OF THIS MEETING WAS

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DUE TO THE AFOREMENTIONED, IT WILL BE NECESSARY FOR A

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PAGE THREE DE FBILA 0015 UNCLAS

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b6  
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BT

#0015

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(12/31/1995)

# FEDERAL BUREAU OF INVESTIGATION

Precedence: ROUTINE

Date: 08/27/1996

To: Los Angeles

Attn: SSA [REDACTED]

From: Assistant Director, CID  
VCMOS/Safe Streets Unit/Rm. 5064  
Contact: SSA [REDACTED]

Approved By: [REDACTED] (Acting Section Chief)

Drafted By: [REDACTED] geg

Case ID #: 166E-LA-185265 (Pending)

Title: [REDACTED]

DEATH ROW RECORDS  
MOB PIRU/LEUDERS PARK BLOODS  
ITAR-RICO

Synopsis: [REDACTED]

Reference: [REDACTED]

Details: [REDACTED]

Los Angeles will advise the Safe Streets Unit, FBIHQ,  
regarding the results of the forthcoming utilization of [REDACTED]

CC: 1 - [REDACTED]  
1 - [REDACTED]  
1 - [REDACTED] Room 4944

♦♦

OK TO UPLOAD  
240geg01.EC serial  
47

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AKO-5042  
5864  
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0019 MRI 00134

RR RUCNFB FBI-V DIM

DE FBILA #0005 2550226

ZNR UUUUU

R 110218Z SEP 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: VCMOS, CID, SSA [REDACTED]

b6  
b7C

SUBJECT: [REDACTED] DEATH ROW RECORDS; MUB

PIRU/LEUDERS PARK (BLUDD); ITAR - RICO; JO: LOS ANGELES.

REFERENCE TELCAL FROM SA [REDACTED] TO SSA [REDACTED]

[REDACTED] ON SEPTEMBER 9, 1996.

IN REFERENCED TELEPHONE CALL SA [REDACTED] ADVISED SSA

[REDACTED] THAT THE CAPTIONED INVESTIGATION'S [REDACTED]

[REDACTED] DEATH ROW RECORDS, WAS [REDACTED]

[REDACTED] DURING

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C-5064

166E-LA-185265-50

PAGE TWO DE FBILA 0006 UNCLAS

THE LATE EVENING OF SUNDAY, SEPTEMBER 8, 1996. [REDACTED]

[REDACTED] IN A FIVE CAR CONVOY WITH PASSENGER RAP  
MUSIC STAR, TUPAC SHAKUR, WHEN A WHITE CADILLAC PULLED UP NEXT  
TO [REDACTED] BLACK BMW-750 AND A PERSON INSIDE OPENED FIRE.

b6  
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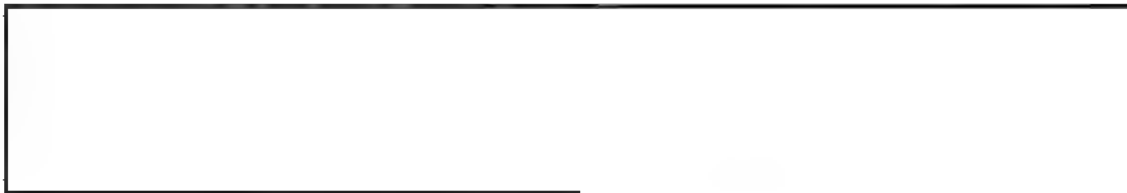
[REDACTED] WAS GRAZED IN THE HEAD BY BULLET FRAGMENTS, BUT  
SUFFERED ONLY MINOR INJURIES. SHAKUR WAS STRUCK AT LEAST FOUR  
TIMES WITH TWO OF THE WOUNDS BEING TO THE CHEST. [REDACTED]  
SHAKUR AND [REDACTED] ENTOURAGE WERE LEAVING THEIR HOTEL IN  
ROUTE TO A NIGHTCLUB [REDACTED] IN LAS VEGAS KNOWN AS THE  
667 CLUB. [REDACTED] AND HIS ENTOURAGE WERE IN LAS VEGAS TO  
ATTEND THE MIKE TYSON-BRUCE SHELTON HEAVYWEIGHT FIGHT EARLIER  
IN THE EVENING. LAS VEGAS POLICE HAVE MADE NO ARRESTS THUS  
FAR.

FBI LOS ANGELES HAS BEEN IN CONTACT WITH NUMEROUS LAW  
ENFORCEMENT AGENCIES, INCLUDING LAS VEGAS POLICE DEPARTMENT,  
LOS ANGELES POLICE DEPARTMENT (LAPD), LOS ANGELES SHERIFF'S  
OFFICE (LASO) AND UNITED STATES CUSTOMS AS A RESULT OF THE  
PUBLICITY THAT THIS INCIDENT HAS GENERATED THESE VARIOUS  
AGENCIES ARE MAKING INQUIRES WITH FBI LOS ANGELES TO OBTAIN  
INFORMATION ON THE CAPTIONED SUBJECTS.

FBI LOS ANGELES HAS A COOPERATING WITNESS [REDACTED]

b7D

PAGE FOUR DE FBILA 0006 UNCLAS



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FBI LOS ANGELES CONTINUES TO PROVIDE INFORMATION TO THE  
LAS VEGAS POLICE DEPARTMENT.



b7D



IT SHOULD BE NOTED THAT THIS INCIDENT HAS RECEIVED  
CONSIDERABLE NATIONAL MEDIA COVERAGE. FBIHQ WILL BE APPRISED  
OF ANY SIGNIFICANT DEVELOPMENTS IN THE CAPTIONED  
INVESTIGATION.

BT

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DE FBILA #0007 2550227

ZNR UUUUU

R 110218Z SEP 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: VCMDS, CID, SSA [REDACTED]

SUBJECT: [REDACTED] DEATH ROW RECORDS; MUR

~~PIR/LEADERS PARK (ALJUDS)~~; ITAR - RICO; JO: LOS ANGELES.

REFERENCE FBIHQ ELECTRONIC COMMUNICATION (EC) TO LOS  
ANGELES DATED, AUGUST 27, 1990.

166E-LA-185265-51

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DE FALA 00076 2552111

7.R 00000

9 110226Z SEP 96

FM FBI LOS ANGELES (166C-LA-165265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI LAS VEGAS/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: VCMOS, CID, SSA [REDACTED]

SUBJECT: [REDACTED] DEATH ROW RECORDS; MUB  
PIRU/LEUDERS PARK (BLUDD); ITAK - RICO; UN: LOS ANGELES.

REFERENCE TELCAL FROM SA [REDACTED] TO SSA [REDACTED]

[REDACTED] ON SEPTEMBER 9, 1996.

IN REFERENCED TELEPHONE CALL SA [REDACTED] ADVISED SSA

[REDACTED] THAT THE CAPTIONED INVESTIGATION'S [REDACTED]

[REDACTED] DEATH ROW RECORDS, WAS [REDACTED]

[REDACTED] DURING

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PAGE TWO DE FBI LA 0006 UNCLAS

THE LATE EVENING OF SUNDAY, SEPTEMBER 8, 1996. [REDACTED]

[REDACTED] IN A FIVE CAR CONVOY WITH PASSENGER RAP  
MUSIC STAR, TUPAC SHAKUR, WHEN A WHITE CADILLAC PULLED UP NEXT  
TO [REDACTED] BLACK BMW-750 AND A PERSON INSIDE OPENED FIRE.

[REDACTED] WAS GRAZED IN THE HEAD BY BULLET FRAGMENTS, BUT  
SUFFERED ONLY MINOR INJURIES. SHAKUR WAS STRUCK AT LEAST FOUR  
TIMES WITH TWO OF THE WOUNDS BEING TO THE CHEST. [REDACTED]  
SHAKUR [REDACTED] ENTourage WERE LEAVING THEIR HOTEL IN  
ROUTE TO A NIGHTCLUB [REDACTED] IN LAS VEGAS KNOWN AS THE  
462 CLUB. [REDACTED] HIS ENTourage WERE IN LAS VEGAS TO  
ATTEND THE MIKE TYSON-ROSCIE SHELDON HEAVYWEIGHT FIGHT EARLIER  
IN THE EVENING. LAS VEGAS POLICE HAVE MADE NO ARRESTS THUS  
FAR.

FBI LOS ANGELES HAS BEEN IN CONTACT WITH NUMEROUS LAW  
ENFORCEMENT AGENCIES, INCLUDING LAS VEGAS POLICE DEPARTMENT,  
LOS ANGELES POLICE DEPARTMENT (LAPD), LOS ANGELES SHERIFF'S  
OFFICE (LASO) AND UNITED STATES CUSTOMS AS A RESULT OF THE  
PUBLICITY THAT THIS INCIDENT HAS GENERATED THESE VARIOUS  
AGENCIES ARE MAKING INQUIRES WITH FBI LOS ANGELES TO OBTAIN  
INFORMATION ON THE CAPTIONED SUBJECTS.

FBI LOS ANGELES HAS A COOPERATING WITNESS [REDACTED]

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PAGE FOUR DE FRILA 0006 UNCLAS

[REDACTED]

[REDACTED]

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FBI LOS ANGELES CONTINUES TO PROVIDE INFORMATION TO THE  
LAS VEGAS POLICE DEPARTMENT. [REDACTED]

b7D

[REDACTED]

[REDACTED]

IT SHOULD BE NOTED THAT THIS INCIDENT HAS RECEIVED  
CONSIDERABLE NATIONAL MEDIA COVERAGE. FBIHQ WILL BE APPRISED  
OF ANY SIGNIFICANT DEVELOPMENTS IN THE CAPTIONED  
INVESTIGATION.

BT

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(09/19/94)

## FEDERAL BUREAU OF INVESTIGATION

**Precedence:** ROUTINE

**Date:** 10/30/1996

**To:** ✓ FBIHQ

**Attn:** SSA [REDACTED]  
ASSISTANT DIRECTOR  
CID  
VCMOS/SAFE STREETS  
UNIT

Las Vegas

**Attn:** SSA [REDACTED]

**From:** Los Angeles  
Squad C-7

**Contact:** SA [REDACTED]

b6  
b7C

**Approved By:** [REDACTED]:dm

**Drafted By:** [REDACTED]:dm

**Case ID #:** 166E-LA-185265 (Pending)

**Title:**

[REDACTED]  
DEATH ROW RECORDS  
MOB PIRU/LEUDERS PARK (BLOODS)  
ITAR - RICO

**Synopsis:** Briefing material used at Los Angeles Conference on captioned subjects held on 10/3/96.

**Enclosures:** One copy of briefing material used during Los Angeles conference.

**Details:** On 10/3/96 the Los Angeles Division hosted a conference attended by representatives from the United States Attorney's Office (USAO) Los Angeles, USAO Las Vegas, Bureau of Alcohol, Tobacco, and Firearms (BATF), FBI Las Vegas, and FBI Los Angeles. During this conference the enclosed briefing materials were presented. Per the request of attendees, copies of same are being provided. It should be noted that the association charts and time lines are subject to change due to the continued development of information on the makeup and activities of the captioned group.

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*CC forwarded  
to OLV on 11/9/96  
ATTN: [REDACTED]*

*Encl. ca. - 1*

*166E-LA-185265-69*

To: FBIHQ From: Los Angeles  
Re: 166E-LA-185265, October 30, 1996

◆◆

(09/19/94)

## FEDERAL BUREAU OF INVESTIGATION

**Precedence:** ROUTINE

**Date:** 10/30/1996

**To:** ✓ FBIHQ

**Attn:** SSA [redacted]  
Assistant Director  
CID  
VCMOS/SAFE STREETS  
UNIT

**From:** Los Angeles  
Squad C7  
**Contact:** SA [redacted]

b6  
b7C

**Approved By:** [redacted]

**Drafted By:** [redacted]:dm

**Case ID #:** 166E-LA-185265 (Pending)

**Title:** [redacted]

DEATH ROW RECORDS;  
MOB PIRU/LEUDERS PARK  
ITAR-RICO  
OO:LOS ANGELES

**Synopsis:** [redacted]

[redacted] per telephone conversation between SA [redacted] and SSA [redacted] on 10/7/96.

b6  
b7C  
b7D

**Details:** In referenced conversation, SA [redacted] (captioned case agent) advised that source [redacted]

[redacted]

[redacted]

[redacted]

[redacted]

b6  
b7C  
b7D

(1)  
(2)  
166E-LA-185265-70  
11/13/96  
[signature]

(09/19/94)

To: FBIHQ From: LOS ANGELES

Re: 166E-LA-185265, October 10, 1996

**FEDERAL BUREAU OF INVESTIGATION**

[Redacted]

b7D

[Redacted]

b7D

[Redacted]

b7D

Los Angeles requests that source

[Redacted]

(12/31/1995)

FEDERAL BUREAU OF INVESTIGATION

Precedence: ROUTINE

Date: 03/11/1997

To: ✓ FBI Headquarters

Attn: VCMOS/Safe Streets  
Unit/Rm. 5064  
SSA [redacted]

From: Los Angeles Division

Squad C-7

Contact: SA [redacted]

b6  
b7C

Approved By: [redacted] *EB*

Drafted By: [redacted]:dm

Case ID #: 166E-LA-185265 (Pending) *94*

Title: [redacted]

DEATH ROW RECORDS;  
ITAR-RICO

Synopsis: Update on captioned investigation.

Details: [redacted]

b6  
b7C

[redacted] Among the assailants was rapper  
TUPAC SHAKUR, who was fatally wounded a few hours later as he sat  
in a car [redacted] In the state of California [redacted]

[redacted]

[redacted]

b6  
b7C

[redacted] FBI Los Angeles is maintaining ongoing  
communication with state investigators in this probe.

[redacted] *03/11/97*

*03/11/97.EC*

To: FBI Headquarters From: Los Angeles Division  
Re: 166E-LA-185265, 03/11/1997

In the early morning hours of 3/9/97 East Coast rap music star CHRISTOPHER WALLACE, aka "NOTORIOUS B.I.G.", was shot to death in a drive-by shooting in Los Angeles, CA while he sat in his car outside a music industry party. Although more than one-thousand people were said to be at the party, the Los Angeles Police Department (LAPD) says they have few eyewitnesses and even fewer solid leads to the shooting. WALLACE was associated with [redacted] and often found himself in the middle of an ongoing feud between West Coast rap artists and with TUPAC SHAKUR [redacted]. Media speculation suggests that the [redacted] WALLACE faction may have been responsible for the death of SHAKUR. However, Los Angeles believes that those responsible were most likely South Side Crips from Los Angeles. Based on intelligence information, FBI Los Angeles does not have reason to believe that this shooting is related to any ongoing East Coast/West Coast dispute. Los Angeles will meet with LAPD homicide investigators in order to share intelligence information and background on captioned subjects as it relates to their investigation.

b6  
b7C

On 3/10/97 the writer made contact with AUSA [redacted]

[redacted] is the AUSA assigned to this investigation. [redacted]

b5  
b6  
b7C  
b7D

Numerous interviews have been conducted by Los Angeles investigators in order to corroborate these allegations of money laundering. In addition, a massive service of Grand Jury subpoenas was recently conducted by FBI Los Angeles, [redacted]

b3  
b6  
b7C  
b7E

[redacted] Subpoenas were served on [redacted]

Based on interviews to date, and source information, it appears that those persons (seemingly legitimate) who would/should be able to corroborate the allegations of money laundering are not being forthcoming. Interviews alone do not appear to be sufficient in obtaining information of evidentiary value. There appear to be varying reasons for the lack of candor displayed by those interviewed. These would include: fear for their personal safety should it be made known that they are

To: FBI Headquarters From: Los Angeles Division  
Re: 166E-LA-185265, 03/11/1997

cooperating with law enforcement, concern for their own legal exposure as it relates to this investigation, and an overall lack of interest in becoming involved in this investigation.

Due to the above reasons, Los Angeles has requested of  
AUSA [REDACTED]

[REDACTED]

b5  
b6  
b7C

With the above, AUSA [REDACTED]

[REDACTED]

♦♦



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R 142126Z DEC 96

FM FBI LOS ANGELES (166E-LA-185265) (P)

TO DIRECTOR FBI/ROUTINE/

FBI CHICAGO/ROUTINE/

BT

UNCLAS

CITE: //3410:C-7//

PASS: SSA [REDACTED] AND CHICAGO FOR SQUAD VC-2.

SUBJECT: [REDACTED] DEATH ROW RECORDS,  
MGB PIRU/LEUDERS PARK (BLGDCS); ITAR - RICC; OO: LOS ANGELES.

b6  
b7C

REGARDING LOS ANGELES (SA [REDACTED]) TELCAL TO  
CHICAGO (SA [REDACTED]) ON DECEMBER 11, 1996.

SA [REDACTED] WILL BE  
TRAVELING TO CHICAGO DIVISION ON DECEMBER 15, 1996 THROUGH  
DECEMBER 17, 1996.

b6  
b7C  
b7D

THE PURPOSE OF THIS TRIP WILL BE TO INTERVIEW [REDACTED]

PAGE TWO DE FBILA 0011 UNCLAS

[REDACTED]  
[REDACTED] DRR IS THE MOST SUCCESSFUL

"GANGSTER" RAP MUSIC LABEL IN THE COUNTRY. IT HAS ANNUAL  
REVENUES IN EXCESS OF ONE-HUNDRED MILLION DOLLARS. [REDACTED]  
[REDACTED]

b6  
b7C  
b7D

SACS LOS ANGELES AND CHICAGO CONCUR WITH THIS TRAVEL.

#1

#0011

NNNN



The image shows a screenshot of the New York Post's online interface. At the top, there are two large logos: "NEW YORK POST" on the left and "NEW YORK POST EDITORIAL" on the right. To the right of the "NEW YORK POST EDITORIAL" logo is a small cartoon character of a person sitting on a chair, with the text "Users of older browsers Click here." below it. Below the logos, there are two main content areas. The left area features a "FULL BUSTERS!" headline, a "NEW YORK POST" logo, and a "RAP" section with a photo of a person. The right area features a "Monday Sports Special" headline, a "WEVE IT!" headline, and a photo of a person. To the right of these content areas is a vertical navigation menu with buttons for "NEWS", "SPORTS", "EDITORIAL", "GOSSIP", "ENTERTAINMENT", "BUSINESS", and "REVIEWS".

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166E-LA-185265

## Tupac rival blown away in L.A.

By DAVID K. LI in L.A. and ROBERT HART

in N.Y.

The Brooklyn rapper known as Biggie Smalls -- was slain in a drive-by shooting yesterday.

The 24-year-old rapper, whose real name was Christopher Wallace, was cut down while his car was being searched by police officers after marshals evacuated the party by

"Somebody just rolled by and shot my wife at the time," said Kevin Kim, who was in the parking lot with

The rapper was driven in a car that was shot dead from at least five bullets.

Wallace was involved in a drive-by shooting in Las Vegas last September.

Law-enforcement sources said they believe Los Angeles gang members were responsible for Shakur's slaying -- but many

The somewhat friendly rivalry between the two men became personal in 1994 after Shakur was shot and seriously wounded in a drive-by attack on his record studio. Shakur blamed Wallace for the attack and

Shakur further taunted Wallace by releasing a single of how he slept with Wallace's wife, singer Faith Evans. Shakur used Evans' name in a single of how he slept with her.

Although Evans and Wallace were not together, Evans was seen with him at the party yesterday.

Wallace was hoping to become a major star this month. A single that already has heavy airplay on rap radio, "Somebody Gotta Die,"

Several of the song titles on the album have eerie significance because of yesterday's shooting: "Somebody Gotta Die," "Downfall," and "You're Nobody 'Til Somebody Kills You."

Wallace, a former crack addict, found immediate success after the release of his debut album, "Waiting to Die" but continued to have brushes with the law in New York and New

He was arrested at his home in Camden, N.J., last summer for alleged weapons and marijuana possession. Neighbors had complained about cars coming in and out of the house "at all hours of the day and night," police said.

Also, he was arrested in Camden, N.J. He lost a civil suit to pay him \$25,000.

In March 1995, Wallace was arrested after allegedly using a baseball bat to deter would-be autograph seekers.

Despite his penchant for controversy, Wallace was honored as rap artist of the year at the Billboard Music Awards in 1995 and was named

notorious B.I.G. -- a longtime rival of the murdered Tupac -- by shooting outside a music-industry party in Los Angeles

ame was Christopher Wallace and who was also known as Biggie Smalls. He was sitting in his parked Chevrolet Suburban after fire broke out because of overcrowding.

shooting," said Kevin Kim, who was in the parking lot with the car.

to Cedars-Sinai Medical Center, where he was pronounced dead.

and nasty rivalry with Shakur, who was killed in a drive-by shooting. No arrest has been made in that killing.

ost they believe Los Angeles gang members were responsible for the fatal attack. Wallace was blamed for the fatal attack.

on the two men became personal in 1994 after Shakur was shot and seriously wounded in a drive-by attack on his record studio. Shakur blamed Wallace for the attack and

aiming he was having an affair with his wife, singer Faith Evans. Shakur used Evans' name on one of his songs and boasted on a B-side of a

stranger because of his own reported affair with another woman at the party yesterday.

biggest rapper in America with the release of his new album this month. A single that already has heavy airplay on rap radio, "Somebody Gotta Die,"

oming album take on eerie significance because of yesterday's shooting: "Somebody Gotta Die," "Downfall," and "You're Nobody 'Til Somebody Kills You."

the Bedford-Stuyvesant section of Brooklyn, found immediate success after the release of his debut album, "Waiting to Die" but continued to have brushes with the law in New York and New

ock, N.J., last summer for alleged weapons and marijuana possession. Neighbors had complained about cars coming in and out of the house "at all hours of the day and night," police said.

or allegedly robbing a man and breaking his jaw in Camden, N.J. He lost a civil suit to pay him \$25,000.

in New York after allegedly using a baseball bat to deter would-be autograph seekers.

. Wallace was honored as rap artist of the year at the Billboard Music Awards in 1995 and was named single of the year for "One More Chance."

A father of two, Wallace is in public persona.

"I'm just trying to blossom more in its current issue.

Wallace said he wanted to be in control now. He's taking control of his life.

Although there were hundreds of fans at the Museum, Los Angeles police said forward.

Wallace was scheduled to perform "Us Part" on March 25.

One fan who visited the concert stars within six months, perhaps

"I'm getting sick and tired of this. We have to come together. It's not a place there."

ent interview that he wanted his new album to transform his

being a father and a man," Wallace told The Source magazine

"Look at Big. He grew. He's a businessman now. He's a father now. He's movin' up."

nesses to the shooting outside the Petersen Automotive Museum had few leads and were calling on partygoers to come

widely hyped double-album "Life After Death ... 'Til Death Do

yesterday said she was frustrated that rap music has lost two of a regional rivalry.

at Coast and East Coast stuff," said Shonda Banks, 19. "We want to be on top so they're knocking each other off to get

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□



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## Another rapper killed victim to violence

### Notorious B.I.G. killed after drive-by shooting

By TODD S. PULLEN  
New York Times Staff Writer

LOS ANGELES -- No. 1 drug-dealing rapper on the career, was killed in a crowded party, police said.

The victim, whose real name was Christopher Wallace, was shot in a vehicle outside the party by gunfire just after midnight at Cedars-Sinai Medical Center.

Wallace was 25, a forceful age of 25 in a drive-by shooting. Wallace of income, \$40,000 in jewelry.

Wallace, who stood 6 feet 6 inches tall, was also known as Biggie Smalls. With his first album, Ready to Die, he had become a rapper only last year, sustaining his success.

"I'm scared to death," he said in a 1994 interview in his mother's home in Brooklyn, where he had a pair of guns hidden under his mattress. "Scared of getting my brains blown out."

Kevin Kim, a business manager for Petersen Automotive Museum, said he was celebrating the 10th Anniversary of the South-Central Los Angeles Fire Department and the guests had been invited to a party.

Wallace was sitting in the back of a car when he was shot. "Someone just rolled up and shot him," said Evans, a singer who had been at the party.

Wallace's new double album, Ready to Die, was in which he was killed. The advertisement for the album showed Wallace in front of a tombstone.

East Coast/West Coast rivalry.

Speculation about the death of Wallace and his producer, and his relationship with Shakur, his partner in the Wu-Tang Clan Records, based in Los Angeles.

March 10, 1997, in the Miami Herald

B.I.G., a gangsta rap artist who turned his Brooklyn into a platinum-selling recording artist, was killed in a drive-by shooting as he left a crowded party to be slain in the last six months.

Christopher G. Wallace, was in a sport utility vehicle outside the party by gunfire just after midnight at Cedars-Sinai Medical Center.

Wallace was 25, a forceful age of 25 in a drive-by shooting. Wallace of income, \$40,000 in jewelry.

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East Coast/West Coast rivalry. Speculation about the death of Wallace and his producer, and his relationship with Shakur, his partner in the Wu-Tang Clan Records, based in Los Angeles.

Shakur, who also grew up on the East Coast, had long accused Wallace of a 1994 robbery as a recidivist in East Coast rap, was arrested after Shakur's slaying.

Last summer, Wallace was charged with weapons charges. A judge threw out his autograph-seekers outside the windows of the cabaret after a cocaine-dealing charge.

In the newly released film, Wallace reflected on how he became a star and the

"Me hustling and sellin' film. I learned a lot. You can't do. You can.

In Bedford-Stuyvesant, a garbage can in front of friends and family did not

"When you live by the gun, the neighborhood and

Along the tree-lined, white neighbors said they were added that they were gangsta rappers.

Dale said, "There should have been

New York City but came to prominence on the West of stealing his style and of involvement in the lobby in Manhattan. Wallace, a dominant figure, was absent from a "rap summit" called in Harlem.

Arrested at his home in Teaneck, N.J., on drug and assault, he was charged with assault after chasing two people from a P-ladium nightclub in Manhattan and smashing the glass with a baseball bat. At age 17, he was arrested on a charge of murder in North Carolina.

In the film, on hip-hop culture, Rhyme and Reason, Wallace said that when he had stopped dealing drugs and the fans was "fake love."

"I was schooled me to the streets a lot," he said in the film. "What I'm saying? Selling drugs forever is something that you will eventually die or go to jail."

Wallace and his friends once dealt drugs out of a back-alley place on Fulton Street, his neighborhood. He surprised that Wallace had died in a hail of bullets.

"You live by the gun," said Shon Dale, 18, who lives in the hood. "It's all of Notorious B.I.G.'s music."

In the block where Wallace grew up, his former success of a hometown boy. Yet many of the rivalry between the country's most popular

Dale said, "There should have been no beef between him and Tupac," he said. "There



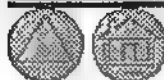
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## Death is walki

No, this isn't the first time Guns 'N' Roses or Sam Cooke have been a mainstay of music as

But it's never been like

The shooting and appearance of Tupac Shakur, from the streets of Los Angeles, has seldom been as n

The music reaction of an older generation for between rock and disc death.

Because to listen to g. Death is walking stron

Gangstas boast about drugs, they brag of the Shakur did. Said B.I.

His 1994 debut album Life After Death ... '7

Death is an ever-pres. requiems.

On Sunday, my local from listeners ... people predictable. Finally, died in his sleep at age truth: A 24-year-old n. reflection of the "art"

As I was listening to the window. The Disney r and I was struck not fashion, politics, attitude 125th Street to Madison so thoroughly into the kids standing in a con gang signs.

It's just a phrase for th emulate, it's a ... a v

So damn Christopher soul-killing lie

Maybe it's bad taste to have been as much a Wallace — and ... Tup

## strong in today's hip-hop culture

Violence and popular music have crossed paths. From Duke to Frank Sinatra, violence has been as much a role in the center of the disc.

is before

Notorious B.I.G., six months after the murder of his underpores it: These days, it's hard to tell the music acts then, violence — glamorized, romanticized, actualized — a part of any musical ethos as it is of gangsta rap.

observation that has nothing to do with the antipathy of tastes of a younger one. This isn't the difference we're debating. No, it's the difference between life and

to believe that death is moving in this culture.

In between tales of "niggers and bitches," guns and nihilism and fearlessness in the face of the infinite shadow, whose real name was Christopher Wallace.

called Ready To Die and his forthcoming CD is entitled Death Is My Part.

in hip-hop; some of the biggest recent hits have been

station played Wallace's music and solicited comments and saddened, but not surprised, as if the thing was old. The DJ kept saying Wallace had "passed" — like he It seemed a cowardly euphemism circumventing the as murdered and his death was stupid, avoidable and a shade.

So, I was passed by a car with a Mickey Mouse in the front was wearing sunglasses and had his cap to the back, the first time, by how ubiquitous hip-hop has become. Its art, movies and music (meaning rap) have crossed from the avenue to Wall Street. They have integrated themselves into the American mainstream that the other day on MTV, I saw white kids in Nebraska wearing baggy jeans and throwing L.A.

in an adopted pose. But for many of the black children they find being somebody. It's manhood.

face and every other gangsta who ever sold that

se a dead man, unfair to condemn someone who may not be as a victimizer. But I can't help it. I find myself angry at Tupac — because they didn't have the guts, vision,

imagination, business  
onto life with both har-

Yes, I know they didn't  
act. Condone it in the  
curried.

And the saddest, most  
cautionary tale. They  
eyes and aspirations. Bec-

That they are absurdly  
children come from, p-

So I find myself with a  
There's nothing I can  
strong.

I'll save my tears for t-

hood. to live another way, to do finer things, to hold  
to stay here for their families and children.

ose to die, didn't shoot themselves. But they tempted the  
s they led, the music they made, the associations they

verse thing is, they become martyrs now instead of  
ome the picture to which brown children turn dreamless  
these men, after all, lived large, and what else matters?

d absurdly young won't seem important. Where brown  
die too young all the time.

res and angry heart at the death of Christopher Wallace.  
out him or for him. He's gone and death is still walking

own children he left behind.



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L.A. TIMES / NEWS / FRONT PAGE / STORY

Los Angeles Times

FRONT  
PAGETRANSAMERICA  
PREMIER FUNDS

Monday, March 10, 1997

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TECHNOLOGY](#)[LIFE & STYLE](#)[CALENDAR](#)[COMMENTARY](#)[WEEKLY SECTIONS](#)[ORANGE COUNTY](#)[SAN FERNANDO  
VALLEY](#)[VENTURA COUNTY](#)

## Gangsta Rap Performer Notorious B.I.G. Slain

■ Crime: Star is shot to death in vehicle after leaving music industry party in the Mid-Wilshire district.

By [ERIC LICHTBLAU](#), [CHUCK PHILIPS](#), [CHEO HODARI COKER](#), Times Staff Writers

Rap music star Notorious B.I.G. was shot to death along Museum Row in Los Angeles' Mid-Wilshire district early Sunday as he left a music industry party, a brazen attack that marked the second drive-by murder of a gangsta rap celebrity in the last six months.

B.I.G., born Christopher Wallace, was leaving the party at the Petersen Automotive Museum about 12:30 a.m. when police believe someone in a dark car pulled up alongside the passenger side of the GMC Suburban in which he was riding and fired several shots inside.

The 24-year-old rapper, who had earned rave reviews and big sales in giving voice to the violent edge of the streets, was declared dead at Cedars-Sinai Medical Center at 1:15 a.m. His body was identified Sunday afternoon at the Los Angeles coroner's office by his ex-wife, singer Faith Evans, and his mother, who flew in from New York, officials said.

Although more than 1,000 people were said to be at the party, police said they had few eyewitnesses and even fewer solid leads to the shooting at the intersection of Fairfax Avenue and Wilshire Boulevard.

At the time of the shooting, hundreds of industry executives and musicians were pouring out of the Petersen museum after organizers decided to shut the party down, apparently because of the overflow crowd, according to police. Many of the guests fled in panic as the shots rang out.

Some detectives are worried about a repeat of the stalled investigation into the murder of Tupac Shakur. That rap star--a rival to Wallace--was fatally shot on the busy Las Vegas Strip in September, but police there have complained that witnesses refused to cooperate. The Shakur case remains unsolved.

Detectives said they are investigating whether Wallace's death is linked to bicoastal tensions within the rap world, but had nothing solid to go on. Other theories are being pursued as well.

\*\*\*

Los Angeles Police Department spokesman Jason Lee said: "We're not ruling out anything at this time. . . . It could be anything. It could be a gang, it could be ties to something, it could be a random shooting. We don't know."

LAPD Det. Raymond Futami said he suspects that witnesses in the Wallace case are afraid to talk.

"It's frustrating," said Futami, one of nearly a dozen detectives on the case. "I think there's a lot of people who are not coming forward. I'm sure there's a little bit of an intimidation factor . . . because of the reputation of some of the people who

are involved in this case."

Wallace, a 6-foot-3 man who weighed 380 pounds and also went by the name Biggie Smalls, lived in New Jersey and was in Los Angeles to record music and to attend Friday night's Soul Train Music Awards and related festivities. His next album was scheduled to come out in two weeks. Its title now seems grimly ironic: "Life After Death . . . 'Til Death Do Us Part."

Wallace had said in an interview with The Times last week that his injuries in a car accident a few months ago had convinced him to "slow down . . . and think about what you're gonna do with the rest of your life." But he remained stoic about his future, saying he had stopped believing that his stature in the rap industry could insulate him from its volatility.

"There's nothing that protects you from the inevitable. If it's going to happen, it's going to happen, no matter what you do," he said. "It doesn't matter if you clean up your life and present yourself differently, what goes around comes around, man. It's crazy for me to even think . . . that a rapper can't get killed just because he raps. I'm stupid for even thinking that it couldn't."

An ex-crack dealer from Brooklyn who had several brushes with the law, Wallace often found himself at the center of speculation about a cross-continent feud between himself and West Coast rap players such as Shakur and industry mogul Marion "Suge" Knight. Last year at the awards show, Wallace's bodyguard brandished a weapon and got into a scuffle with an armed member of Shakur's entourage outside Shrine Auditorium.

Capping off this week's activities was the Saturday night party at the Petersen for artists and music executives, including many from the rap and R&B set who had attended the awards show. The party was thrown by Vibe Magazine and Qwest Records--both founded and operated by Quincy Jones--and by Tanqueray Gin. police said.

Jones, a 40-year entertainment industry veteran, could not be reached for comment Sunday. His daughter Kidada, who was engaged to rapper Tupac Shakur and was with him the night he was gunned down, attended the party Saturday.

Selwyn Seyfu Hinds, editor-in-chief of The Source Magazine, the rap industry's leading publication, talked with Wallace for a few minutes at the party. "We just did a cover article on him and he wasn't crazy about the cover," he said.

Hinds said he and others from his magazine left the party and were just outside the museum at a red light at Wilshire and Fairfax--the intersection where police said the shooting took place--when he heard a series of shots.

"It sounded like it was at least 10," he said. "When we heard the shots, we looked up and saw what looked like a big black Jeep. The doors started popping open on the Jeep and it became bedlam, a frantic circle of activity. I saw a guy holding his hands to his face. I couldn't see if the guys around the car had just rolled on the Jeep or they were from inside the car."

Not knowing if the shots would continue, Hinds said he sped off, thinking little of the incident until hours later. Early Sunday morning, his pager began going off and he learned of the shooting. "I was stunned and shocked," he said. It "seemed like Biggie was in such a good mood when I saw him. The whole vibe this weekend after the Soul Train Awards was so peaceful."

Dozens of concerned friends and fans gathered in the hospital parking lot early Sunday. Wallace's sport utility vehicle,

riddled with at least five bullet holes, remained in view there until detectives impounded it.

At hip-hop radio stations, record shops and other venues in Los Angeles that had embraced Wallace's music, his death was met with both shock and anger Sunday, as fans deplored the loss of two of the industry's biggest talents.

\*\*\*

"People have been calling me up crying. . . . Every phone call is someone crying," said Russell Simmons, CEO of Def Jam Music Group and Rush Communications, who was sitting at a table with Wallace just hours before he was shot.

At Tempo Records on Hoover Street across from USC, the shop doubled its order for Notorious B.I.G.'s March 25 album release to meet an expected rush.

"We did the same thing when Miles Davis and Tupac died," said manager Raymon Comeaux. "Whenever an artist dies, we've got to pack the shelves."

Police pursued initial reports that the gunman was riding in a black utility vehicle and, about two hours after the shooting, stopped a man in the area whose vehicle fit that description, Futami said. The man had a gun, and police booked him on suspicion of firing it into the air shortly after the slaying—but they do not consider him a suspect in the killing, he said. Based on other witnesses' accounts, police now believe the assailant's vehicle was a dark full-sized car, not a truck or sport-utility vehicle, he said.

"We can safely say it was a male black who did the shooting," Futami said. He declined to say whether the gunman was alone in the vehicle.

Wallace's slaying triggered instant debate in the rap community over whether he may have been the latest victim of a bicoastal rap feud, possibly linked to Shakur's death.

Wallace was considered a rival of Shakur, who had accused him of involvement in a November 1994 robbery in which Shakur was shot several times and lost \$40,000 in jewelry. Wallace denied having anything to do with that crime and few in the rap community except Shakur believed that he did.

Shakur escalated his verbal attacks in 1995 after joining Death Row Records, regularly ridiculing both Wallace and Sean "Puffy" Combs, the owner of Bad Boy Entertainment, the New York label for which Wallace recorded. Shakur even wrote a song about his hatred for East Coast rappers in which he taunted Wallace, calling him a "fat mother ———" and claimed that he had sex with Wallace's wife.

But sources close to Bad Boy and Death Row dismissed speculation that Wallace's slaying was an act of retaliation.

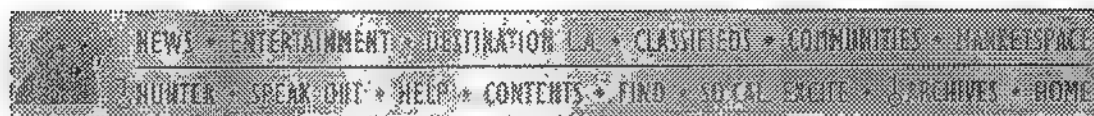
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Contributing to this story were Times staff writers John M.

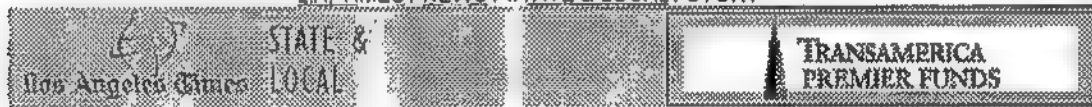
Gonzales and Frank B. Williams.

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LA TIMES / NEWS / STATE &amp; LOCAL / STORY



Monday, March 10, 1997

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## Gangsta Rap Performer Notorious B.I.G. Slain

■ **Crime:** Star is shot to death in vehicle after leaving music industry party in the Mid-Wilshire district.

By [ERIC LICHTBLAU](#), [CHUCK PHILIPS](#), [CHEO HODARI](#)  
COKER, Times Staff Writers

Rap music star Notorious B.I.G. was shot to death along Museum Row in Los Angeles' Mid-Wilshire district early Sunday as he left a music industry party, a brazen attack that marked the second drive-by murder of a gangsta rap celebrity in the last six months.

B.I.G., born Christopher Wallace, was leaving the party at the Petersen Automotive Museum about 12:30 a.m. when police believe someone in a dark car pulled up alongside the passenger side of the GMC Suburban in which he was riding and fired several shots inside.

The 24-year-old rapper, who had earned rave reviews and big sales in giving voice to the violent edge of the streets, was declared dead at Cedars-Sinai Medical Center at 1:15 a.m. His body was identified Sunday afternoon at the Los Angeles coroner's office by his ex-wife, singer Faith Evans, and his mother, who flew in from New York, officials said.

Although more than 1,000 people were said to be at the party, police said they had few eyewitnesses and even fewer solid leads to the shooting at the intersection of Fairfax Avenue and Wilshire Boulevard.

At the time of the shooting, hundreds of industry executives and musicians were pouring out of the Petersen museum after organizers decided to shut the party down, apparently because of the overflow crowd, according to police. Many of the guests fled in panic as the shots rang out.

Some detectives are worried about a repeat of the stalled investigation into the murder of Tupac Shakur. That rap star--a rival to Wallace--was fatally shot on the busy Las Vegas Strip in September, but police there have complained that witnesses refused to cooperate. The Shakur case remains unsolved.

Detectives said they are investigating whether Wallace's death is linked to bicoastal tensions within the rap world, but had nothing solid to go on. Other theories are being pursued as well.

\* \* \*

Los Angeles Police Department spokesman Jason Lee said: "We're not ruling out anything at this time. . . . It could be anything. It could be a gang, it could be ties to something, it could be a random shooting. We don't know."

LAPD Det. Raymond Futami said he suspects that witnesses in the Wallace case are afraid to talk.

"It's frustrating," said Futami, one of nearly a dozen detectives on the case. "I think there's a lot of people who are not coming forward. I'm sure there's a little bit of an intimidation factor . . . because of the reputation of some of the people who

are involved in this case."

Wallace, a 6-foot-3 man who weighed 380 pounds and also went by the name Biggie Smalls, lived in New Jersey and was in Los Angeles to record music and to attend Friday night's Soul Train Music Awards and related festivities. His next album was scheduled to come out in two weeks. Its title now seems grimly ironic: "Life After Death . . . 'Til Death Do Us Part."

Wallace had said in an interview with The Times last week that his injuries in a car accident a few months ago had convinced him to "slow down . . . and think about what you're gonna do with the rest of your life." But he remained stoic about his future, saying he had stopped believing that his stature in the rap industry could insulate him from its volatility.

"There's nothing that protects you from the inevitable. If it's going to happen, it's going to happen, no matter what you do," he said. "It doesn't matter if you clean up your life and present yourself differently, what goes around comes around, man. It's crazy for me to even think . . . that a rapper can't get killed just because he raps. I'm stupid for even thinking that it couldn't."

An ex-crack dealer from Brooklyn who had several brushes with the law, Wallace often found himself at the center of speculation about a cross-continent feud between himself and West Coast rap players such as Shakur and industry mogul Marion "Suge" Knight. Last year at the awards show, Wallace's bodyguard brandished a weapon and got into a scuffle with an armed member of Shakur's entourage outside Shrine Auditorium.

Capping off this week's activities was the Saturday night party at the Petersen for artists and music executives, including many from the rap and R&B set who had attended the awards show. The party was thrown by Vibe Magazine and Qwest Records—both founded and operated by Quincy Jones—and by Tanqueray Gin, police said.

Jones, a 40-year entertainment industry veteran, could not be reached for comment Sunday. His daughter Kidada, who was engaged to rapper Tupac Shakur and was with him the night he was gunned down, attended the party Saturday.

Selwyn Seyfu Hinds, editor-in-chief of The Source Magazine, the rap industry's leading publication, talked with Wallace for a few minutes at the party. "We just did a cover article on him and he wasn't crazy about the cover," he said.

Hinds said he and others from his magazine left the party and were just outside the museum at a red light at Wilshire and Fairfax—the intersection where police said the shooting took place—when he heard a series of shots.

"It sounded like it was at least 10," he said. "When we heard the shots, we locked up and saw what looked like a big black Jeep. The doors started popping open on the Jeep and it became bedlam: a frantic circle of activity. I saw a guy holding his hands to his face. I couldn't see if the guys around the car had just rolled on the Jeep or they were from inside the car."

Not knowing if the shots would continue, Hinds said he sped off, thinking little of the incident until hours later. Early Sunday morning, his pager began going off and he learned of the shooting. "I was stunned and shocked," he said. It "seemed like Biggie was in such a good mood when I saw him. The whole vibe this weekend, after the Soul Train Awards was so peaceful."

Dozens of concerned friends and fans gathered in the hospital parking lot early Sunday. Wallace's sport utility vehicle,



riddled with at least five bullet holes, remained in view there until detectives impounded it.

At hip-hop radio stations, record shops and other venues in Los Angeles that had embraced Wallace's music, his death was met with both shock and anger Sunday, as fans deplored the loss of two of the industry's biggest talents.

\*\*\*

"People have been calling me up crying. . . . Every phone call is someone crying," said Russell Simmons, CEO of Def Jam Music Group and Rush Communications, who was sitting at a table with Wallace just hours before he was shot.

At Tempo Records on Hoover Street across from USC, the shop doubled its order for Notorious B.I.G.'s March 25 album release to meet an expected rush.

"We did the same thing when Miles Davis and Tupac died," said manager Raymond Comeaux. "Whenever an artist dies, we've got to pack the shelves."

Police pursued initial reports that the gunman was riding in a black utility vehicle and, about two hours after the shooting, stopped a man in the area whose vehicle fit that description, Futami said. The man had a gun, and police booked him on suspicion of firing it into the air shortly after the slaying—but they do not consider him a suspect in the killing, he said. Based on other witnesses' accounts, police now believe the assailant's vehicle was a dark full-sized car, not a truck or sport-utility vehicle, he said.

"We can safely say it was a male black who did the shooting," Futami said. He declined to say whether the gunman was alone in the vehicle.

Wallace's slaying triggered instant debate in the rap community over whether he may have been the latest victim of a bicoastal rap feud, possibly linked to Shakur's death.

Wallace was considered a rival of Shakur, who had accused him of involvement in a November 1994 robbery in which Shakur was shot several times and lost \$40,000 in jewelry. Wallace denied having anything to do with that crime and few in the rap community, except Shakur believed that he did.

Shakur escalated his verbal attacks in 1995 after joining Death Row Records, regularly ridiculing both Wallace and Sean "Puffy" Combs, the owner of Bad Boy Entertainment, the New York label for which Wallace recorded. Shakur even wrote a song about his hatred for East Coast rappers in which he taunted Wallace, calling him a "fat mother ———" and claimed that he had sex with Wallace's wife.

But sources close to Bad Boy and Death Row dismissed speculation that Wallace's slaying was an act of retaliation.

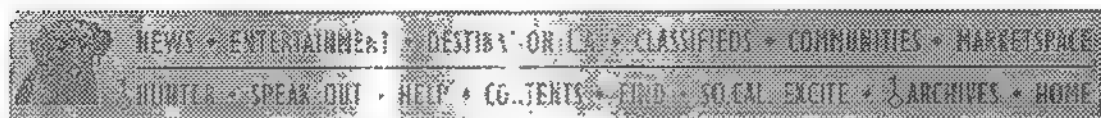
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LA TIMES / NEWS · STATE &amp; LOCAL / STORY



Monday, March 10, 1997

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NEWS ANALYSIS

**No Easy Answers for Violence in Gangsta Rap**

By ROBERT HILBURN, Times Pop Music Critic

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Wasn't the violence in gangsta rap supposed to have ended last fall when the music's biggest star, Tupac Shakur, was murdered on the streets of Las Vegas?

Shakur's death was such a traumatic moment in pop culture that the music industry, which had made millions off the anger and rage of the incendiary genre, began speaking of gangsta rap in the past tense. MTV disclosed that its research suggested fans of the music cable channel were burned out on the sound. After all, how many times can you hear someone talking about the violence and strife of urban life?

Yes, the consensus in recent weeks was: It's time to take the gangsta out of rap. Tupac Shakur's death was the final blow. The violence must stop.

If only it were that simple.

The irony in the equally shocking murder Sunday of the Notorious B.I.G., another of gangsta rap's biggest stars, is that B.I.G. appeared to be on the path to becoming a more positive, uplifting voice.

Because he didn't have a high-profile acting career like Shakur, B.I.G. wasn't as well-known in mainstream circles as his West Coast counterpart. But the Brooklyn native's debut album, "Ready to Die," established him within the rap community as one of the music's most promising and talented voices.

B.I.G.'s 1994 album was a jolting, uncompromising work that spoke, in such songs as "Things Done Changed" and "Everyday Struggle," of the desperation and pain of the inner-city streets. A high school dropout named Christopher Wallace, B.I.G. was 22 when his album entered the charts, and he spoke in interviews about his personal life—including jail time for dealing crack—with the candidness of his recorded raps.

"I can't say I'm proud of dealing drugs," he said at the time. "My moms sure didn't like it when she found out, but you do what you can to survive in the 'hood. Live in the real bad part of 'hood for a while and you'll see how desperate it can make you."

But the rewards of the pop life gave B.I.G. enough distance to eventually change his hard-boiled perspective—as the title of his upcoming album suggests: "Life After Death."

When it arrives in stores March 25, the CD will probably enter the national sales charts at No. 1—and it won't be just a case of morbid curiosity. B.I.G. has such a large fan base that the album was expected to enter the charts at No. 1 even before his death.

But his starry life hadn't removed him from the dangerous elements of his roots any more than it had Shakur. Both men still hung with or knew some of the thug-like forces from the 'hood. Their entourage were sometimes large, hostile and quick to anger—and often their friends' problems quickly

became their own.

"There's nothing that protects you from the inevitable," B.I.G. said, fatalistically, two weeks before his death. "If it's gonna happen, it's gonna happen, no matter what you do. It doesn't matter if you clean your life up and live it differently. What goes around comes around, man."

In the end, these deaths underscore and perhaps tragically validate the alarming message that is at the heart of gangsta rap.

Ever since the genre surfaced as a commercial force in the late '80s, much of the mainstream pop world has attacked gangsta rap as sheer exploitation. The music was seen widely as fictional tales designed to titillate young listeners.

That world saw fiery attacks by rappers Ice Cube and Chuck D. on the white power Establishment as simply sales-boosting exaggerations. Today, both are looked upon as visionary artists, much like such respected, socially conscious figures as Bob Dylan in rock and Bob Marley in reggae.

Once that anger struck a commercial nerve, it opened a door for other young rappers who have been greeted with the same kind of hostility that initially met Ice Cube and Chuck D. This time, there wasn't always an overt sense of social purpose in the music. B.I.G., Shakur and others simply used the music to express their troubled experiences—much as film-makers or novelists might.

It's possible in some ways to think of works by Shakur and B.I.G. as the rap equivalents of classic African American novels about the disenfranchised: today's "Native Son" and "Invisible Man" on wax.

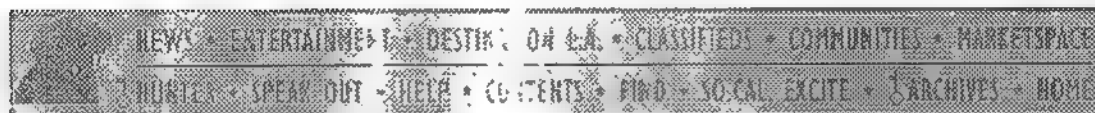
The speculation has already begun on who might have killed B.I.G. Was his death retaliation for Shakur's death, in some crazed way a proxying out the East Coast versus West Coast rap war, or simply senseless violence along the lines that killed Bill Cosby's son, Ennis, near the San Diego Freeway?

Whatever the verdict, Sunday's death was another troubling, soul-destroying sign of the violence that is all too prevalent in America—especially in a world that Shakur and B.I.G. knew so intimately.

In their private moments, the rappers said they hoped that by exposing the realities of the 'hood they would encourage society to take positive action. They thought they might some day be seen as heroes, rather than villains. They thought they could affect real social change.

If only it were that simple.

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*Re: Attached!*



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☐ Priority  
☒ Routine

- ☐ ~~Top Secret~~  
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☒ Unclassified

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Telephone No.

b6  
b7C

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(Name of Office)

Subject: \_\_\_\_\_

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Originator's Facsimile Number: \_\_\_\_\_

Approved: \_\_\_\_\_

(12/31/1995)

# FEDERAL BUREAU OF INVESTIGATION

Precedence: ROUTINE

Date: 04/28/1997

To: Los Angeles

Attn: SA [REDACTED]

From: Criminal Investigative Division (CID)

VCMOS/Safe Streets & Gang Unit/Room#5064

Contact: SSA [REDACTED] ext. 4297

Approved By: [REDACTED] *kan*

Drafted By: [REDACTED]

df *61*

Case ID #: 166E-LA-185265 *104* (Pending)

Title: [REDACTED]

DEATH ROW RECORDS  
MOB PIRU/LUEDERS PARK  
ITAR-RICO;  
OO: LOS ANGELES

Synopsis: [REDACTED]  
[REDACTED]  
[REDACTED]

Administrative: Los Angeles (LA) will not receive a surface copy of this communication.

Details: Referenced electronic communication (EC) dated 03/24/97 and subsequent telephone calls to LA.

Per referenced telephone calls LA was advised that contact with [REDACTED]

[REDACTED]  
[REDACTED]

It is recommended that LA maintain contact with [REDACTED]  
[REDACTED]

CC: 1 - [REDACTED]  
1 - [REDACTED]  
1 - 166E-LA-185265

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*uploaded by CB  
on 4/29/97  
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# FBI FACSIMILE COVERSHEET

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(Name)

Room

Telephone No.)

From: \_\_\_\_\_

FBIHQ

Subject: Southside Crips

Special Handling Instruction: \_\_\_\_\_

\_\_\_\_\_ - I'm trying to locate some  
 more specific information on "Southside" - In the  
 meantime, enclosed is background info - Call me on  
 Wednesday AM

Originator's Name: \_\_\_\_\_

Telephone: \_\_\_\_\_

Originator's Facsimile Number: 327-8645

Approved: \_\_\_\_\_

+ we can  
 figure out  
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FBI/DOJ

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## GANG STRUCTURE

The Crip and Blood street gangs in Los Angeles have progressed to the present day organizations. Today, the Bloods and Crips are the two major affiliations of black street gangs that exist. The Bloods and Crips are subdivided into a number of different factions or sets. These sets are individual gangs themselves, however, they are affiliated with the crips and Bloods, and control a specific neighborhood or geographical area. Presently in Los Angeles County, there are approximately 192 ~ 2 year. different Crip gang sets and approximately 65 different Blood gang sets. 2 year

Black street gangs can have memberships totalling just a few members to hundreds of members in the larger sets. It is a misconception today to think of the Los Angeles-based Bloods and Crips sets as strictly "Youth Gangs". LAPD estimates that 60 to 70 percent of the Bloods and Crips members are above the age of 18, and frequently gang members are active up to the age of 30. LAPD has noted that today's gang members remain active longer than in the past, and frequently return to gangs having served extensive prison terms. Those members between the ages of 14 and 18 are perceived as the most dangerous, because they feel a greater need to prove themselves by committing acts of violence. Unlike traditional Latin gangs, black street gangs have fewer cliques or groupings within a set. Cliques in black street gangs are generally formed by age or individuals who associate with each other. The three primary groupings of individuals are as follows:

1. 1. "original gangsters" - the older gang members or originators of the gang; usually some of the most influential and sophisticated criminals in their sets
2. 2. "gangsters" - hardcore members, ages 16-22 years
3. 3. "baby gangsters" - younger members, ages 12-15 years

In the Blood and Crips street gangs, there is generally no one member in charge or formal rank structure. There are members with more influence than others, but the term leader is seldom used. A person's age, physical stature, arrest record, and behavioral background are the main factors involved in weighing an individual's influence upon a gang. Gang members demonstrate their nerve in order to gain respect, influence, and power within a particular gang. There are generally three types of persons associated with street gangs. These are "hardcore members", "associates", and "peripherals". Hardcore gang members are those few members who need and/or thrive on being totally involved in gang activity. The gang's level of violence is determined by the hardcore members and their ability to orchestrate the gang as a vehicle to manifest their own violence. The hardcore members are generally the leaders, the most violent,



wise, and knowledgeable in legal matters. They may participate in the violent act themselves or encourage others to commit the violence. They are usually well-liked and respected by outsiders as well as gang members. Associates of the gang are those people who identify and associate with gang members in their neighborhood for status and recognition. Associates seldom involve themselves in illegal gang activity outside of simple "hanging out" with gang members on a regular basis. Peripherals are those people who are not normally associated with the gang, or who "move in and out" of the gang on the basis of interest in particular activities of the gang. Peripherals are only seen occasionally, and many times, identify with a particular gang only as a means of protection. Most females identifying with gang members fall into this category.

If one was to talk with a female who identified herself as a black gang member, it would be concluded that many females play a major role in black street gangs. The reality is that most females play an extremely minor role in the life of black gangs. There are, however, a certain number of females who actively participate in black street gangs to include criminal acts. It is rare to find a female that has actually been initiated into a gang. Females rarely hide suspects, narcotics, or firearms for gang members.

In past years, it has been said that loyalty within black gangs is nonexistent. This is fairly accurate for many youthful gangs. However, with the increase of age and membership in black gangs, loyalty among gang members has increased dramatically. Many members of black gangs have moved to other cities and states and have retained their original gang loyalty. The majority of these gang members have continued their illegal activities in their new communities, however, they maintain loyalty and affiliation with their original gang members.

The majority of street gang members are often from broken homes without a strong male authority figure. They also, stereotypically, come from homes where either both parents work or are otherwise not in the home on a daily basis. Therefore, the individual has little or no supervision. More often than not, they are underachievers with a poor self-image and low self-esteem.

The reasons for joining a gang are varied and many times are not understood by the individual. Gang members often belong to a gang simply to attain a level of social status they feel impossible to attain outside the gang culture. Black gang members generally think of themselves as gangsters. Many members join because they live in the gang area and are subject to violence by rival gangs. Joining a gang guarantees support in case of an attack and provides an avenue for retaliation. Some gang members are forced into joining by their peer group. Intimidation techniques range from extorting money to beatings.

## ORIGIN OF CRIPS

The Crips were the first of the two groups to establish themselves in south central Los Angeles, California in the late 1960's. Crip members would intimidate non-members by committing assaults and robberies on school campuses. Very early the Crips street gang gained a reputation for violence with victims either fleeing, fighting, or giving in to their assaults. The Crips factions are well known for inter-gang rivalries and violence amongst one another.

There are a number of theories regarding the origin of the "Crips", however, only a few can be documented to any extent. It is known that the Crips began in the South-Central Los Angeles area in 1969 or 1970. Around this time, many small black street gangs came together. A meeting was headed by the so-called leaders of numerous small groups. These leaders decided to end their differences and enjoy the power and security which could be accomplished only if the small gangs joined together as one group. They needed a common name by which all of the gangs could be known. Popular belief is that the name "Crip" was actually derived from a horror movie starring Vincent Price, entitled "Tales of the Crypt". Another belief is that the name "Crip" was derived from a street gang called the "Cribs", who were an offshoot of the "Slauson" street gang, the largest Black street gang in terms of geographical area in South-Central Los Angeles in the early 1960's.

The first Crip gang activity reportedly started on the campus of Washington High School in southwest Los Angeles in 1969, while other Crip gangs began to develop throughout other areas of South-Central Los Angeles and Compton.

The early Crips began to terrorize local campuses and neighborhoods by committing assaults and robberies, and extorting money. These incidents took place on or near school campuses. The Crips would also travel to other neighborhoods committing crimes against youthful residents of those areas. The Crips quickly developed a reputation of being quite violent and dangerous.

Youths who were confronted by the Crips were forced to fight, flee, seek help, or give in to robbery, extortion of money, and assaults. As a result of Crip activities, a number of neighborhoods formed their own gangs to protect themselves from Crip violence.

## ORIGIN OF BLOODS

As result of this violence others youths banned together to protect themselves against this terrorist group, thus, forming the rival Blood group. The very first Blood set was identified as the (Compton Pirus), originating from Piru street in Compton, California. Not to be outdone the Bloods also gained notoriety in south central Los Angeles for their violence directed towards the Crips gang.

One gang which formed to protect themselves from Crips consisted of a group of individuals from Piru Street in Compton, California. It should be noted that there had been previous gang rivalries between Compton and Los Angeles gangs during the period between 1955 and 1965. This group of youths from Piru street formed a gang called the "Compton Pirus" to protect themselves against the Crips, and thus became the first known "Blood" gang in Los Angeles. The "Compton Pirus" developed very quickly and built a tough reputation throughout Los Angeles, and thus other "Blood" gangs developed in South-Central Los Angeles to protect themselves against "Crip" attacks.

The "Compton Pirus" were very powerful and successful against the "Crip" confrontations until the late 1970's, when the "Crip" gangs began to outnumber the "Blood" gangs. The growth in "Crip" gangs has continued to steadily increase to its present day ratio of three to one, "Crips" to "Bloods".

## DRUG TRAFFICKING

In the early 1980s, Blood and Crip gangs were heavily into selling crack cocaine. But due to the high level of availability, the cheap prices, and the competition many set left the Los Angeles area in search of new areas of distribution to regain market share and increase profits. Other favorable geographic locations included the mid-western cities like Tulsa, Oklahoma; Omaha, Nebraska; Wichita, Kansas and Kansas City, Missouri. Once in a new market area many gang members would operate out of relative and/or friends residences and motel rooms to distribute their product.

Some of the more notable ways that drugs are transshipped from Los Angeles to other U.S. locations are via commercial aircraft, commercial courier, and private vehicles, and federal express. Monetary gains resulting from the sales are usually sent back to Los Angeles using the same techniques.

Blood and Crip gang-sets appear to be loosely organized with fluctuating membership. Profits from illegal activities typically go into the pockets of the individual rather than being returned to the gang.

In addition to all of the above, monetary gain is a major factor today in the reasoning behind why young men join gangs. The majority of black gang members come from the inner city or ghetto, where unemployment is very high and families live at a below-poverty level. Many experts agree that it is extremely difficult to convince a 15 year old gang member that he should not be in a gang, when he is earning two to three hundred dollars daily selling cocaine or other drugs on the street, in addition to earning money by engaging in criminal activities such as robbery and thefts.

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FM FBI LOS ANGELES (166E-LA-185262) (P)

TO DIRECTOR FBI/ROUTINE/

BT

UNCLAS

DATE: //3410:C-7//

PASS: VCMOS, CIO, SSA [REDACTED]

SUBJECT: [REDACTED] DEATH ROW RECORDS; MUB

PIRU/LEADERS PARK (BLOODS); ITAR - RICO; DT: LOS ANGELES.

REFERENCE FBIHQ ELECTRONIC COMMUNICATION (EC) TO LOS  
ANGELES DATED, AUGUST 27, 1990.

IN REFERENCED EC FBIHQ ADVISED THAT THE OFFICE OF  
ENFORCEMENT OPERATIONS, U. S. DEPARTMENT OF JUSTICE (DEU/DOJ),

[REDACTED]

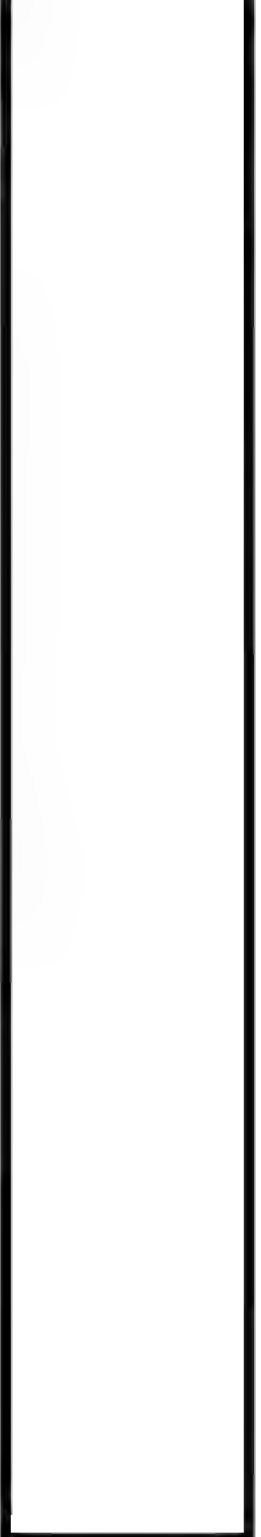
[REDACTED]

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6E-LA-18.5265-302  
Ser 107

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2D-PX-50380 CC

2D-LA-162073

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151BLB02 EC

(01/26/1998)

**FEDERAL BUREAU OF INVESTIGATION**

**Precedence:** ROUTINE

**Date:** 05/18/2000

**To:** San Diego

**Attn:** SA [redacted]

**From:** San Diego

**Contact:** [redacted]

Squad 7 [redacted]

Investigative Support Unit

(NIN) [redacted]

**Approved By:** *gml* [redacted]

**Drafted By:** *BB* [redacted]

**Case ID #:** [redacted]

**Title:** [redacted]

*3,4 BB*

**Synopsis:** Case background checks.

**Details:** At the request of SA [redacted] numerous background checks have been completed to identify targets in the above investigation.

In late October 1999, San Diego re-opened the above captioned case. [redacted]

[redacted]

The following record checks have been conducted:

[redacted]

166E-SD-56228-ANA:9

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